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A WEEKLY JOURNAL

MUSIC AND THE MUSIC GRADES

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VOL. LIV.—NO. 8

NEW YORK, WEDNESDAY, FEBRUARY 20, 1907

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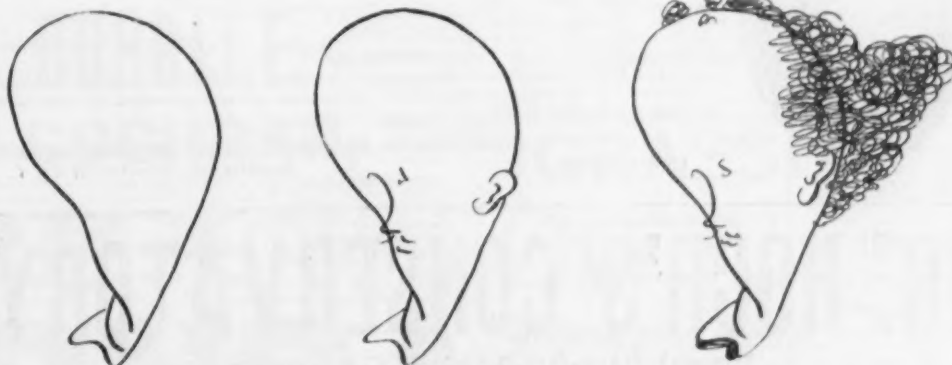
A Godowsky recital is always an event of unusual importance, and with what eagerness his hosts of admirers in this city always embrace an opportunity to hear him was again evidenced by the size of the audience at Beethoven Hall at his concert on Wednesday. Josef Weiss played on the same evening. Dohnanyi, Flora Scherres-Friedenthal, Emma Koch and several other pianists were also heard during the week, but, as I said above, Godowsky is an unusual magnet, and no matter what the counter attraction may be he is always sure of playing to a full house. His program was not as interesting for the general public as at his second concert on November 14. His selections this time were: Weber's A flat major sonata, op. 39; minuets by Schubert and Rameau; a pastorale by Corelli and a gigue in E minor by Loeilly, these four pieces in his own arrangement; four Chopin numbers—the allegro de concert, op. 46; E major nocturne, op. 62; F minor ballade, op. 52, and the A flat major tarantelle. The program was brought to a close with the Schumann "Carnaval." Godowsky, unlike many other concert pianists, can always be depended upon, when he appears in public, to do some really great piano playing. He has his moments of greater or lesser inspiration like all true artists, and he was perhaps not in quite as good form as he was in November. But he is a man of such high ideals and his technical, tonal and musical equipments are such that he invariably gives wonderful performances. I do not believe he could play badly, and he certainly would never do so before the public. He has much too great an artistic conscience to commit the sins that d'Albert often does, for instance. Godowsky is too great, too true and too honest a musician to be guilty of that. The artist who plays in public when not prepared and who does not care whether he plays well or badly, whose only reason for appearing is to draw money from the pockets of his listeners is untrue to his art, is dishonest and deserves the highest censure.

What a beautiful, lucid and convincing rendering he gave of the Weber sonata! After the minuets he received a veritable ovation. His lovely, velvety tone with all its wealth of color and the wonderful limpidity and uncanny sureness of his finger work again excited unbounded admiration, and on a par with these pianistic qualities were also the higher musical qualities, his true, yet individual conception, his exquisite phrasing and sincere delivery. Godowsky's own arrangements of the minuets by Schubert and Rameau, the pastorale by Corelli and the gigue by Loeilly are perfect gems, and his playing of them was full of grace and charm. It would be difficult to say in which work Godowsky was at his best, because of the high standard of excellence he maintained throughout the evening. His reading of the F minor ballade was full of poetry and his playing of the "Carnaval" was magnificent. His success, as a matter of course, was enormous and practically the whole audience remained to hear him play numerous encores.

The Concert Direction Hermann Wolff, when it founded the Berlin Philharmonic concerts many years ago, established an institution that has prospered and flourished, both artistically and materially, to a remarkable degree, and since the era of Nikisch, which dates from 1895, these Berlin Philharmonic concerts may well be ranked as the foremost symphony concerts in Germany. The Gewandhaus concerts are very distinguished musical affairs, but as there are twenty-four of them, they lack the exclusive character, both in point of the programs and in the choice of the soloists, of the Philharmonic. The Weingartner

series, with the Royal Orchestra, take high rank, but they suffer in comparison with the Nikisch concerts, because they lack the attraction of great soloists. Weingartner is a very popular conductor, but, all the same, Nikisch draws 20,000 more people each season than Weingartner does. The Berlin Royal Opera accommodates 1,500 persons, whereas the Philharmonie has a seating capacity of 2,500, and both the matinee and evening performances of the Nikisch and Weingartner are practically always sold out.

There are few really great conductors and, of these, Nikisch has the most fascinating personality for the general public. Mahler is a king of the baton, it is true, but a most despotic one, and his is not the kind of personality to win and hold the masses. Weingartner is a wonderful orchestra leader, especially in the classics, but he has not the fantasy and poetry of Nikisch, nor can he paint in such glowing orchestral colors. In at least one technical point Nikisch is superior to all others, and that is in the amount, quality and variety of tone he produces from the strings. No one understands strings like a player of string instruments, and Nikisch was formerly a violinist himself. He has a wonderful instinct for orchestral "Klang." In Germany Fritz Steinbach has a great reputation as a Brahms interpreter; he has made a specialty of the C minor symphony, and it must be admitted that he gave a remarkable performance of this work here, some weeks ago. It was big, rugged, characteristic and commanding. Nikisch also conducted the C minor at the seventh Philharmonic concert on Monday and gave us a very different kind of Brahms. It was more refined, more suave, more spiritual, more beautiful; it revealed the poetic side of that composer to a far greater degree and at the same time it was a reading full of character. All honor to Steinbach, but personally I prefer the Nikisch interpretation. The novelty of this concert was a suite for string orchestra entitled "Intermezzo Goldoniani," by Bossi. This was written in memory of Goldoni, the famous Italian writer of comedies of the eighteenth century. It is a pleasing, easily understood work, now fiery, now graceful, now coquettish. It is well written and made a good impression.



THE EVOLUTION OF STRAUSS.

(From Berlin Lustige Blätter.)

Carl Flesch was the soloist and he was heard in a magnificent performance of the Beethoven concerto. He played with a big, beautiful, singing tone, with a technic that was finished to the minutest detail, both in point of certainty and clearness and of intonation; with tasteful, artistic conception and with chaste, reposeful, classic style. It was

admirable Beethoven playing and it called forth most enthusiastic applause. Flesch played upon a superb Stradivarius violin, the property of W. H. Hammig, of Berlin.

Elsa von Grave-Jonás, the wife and pupil of Alberto Jonás, made a brilliant debut with the Philharmonic Orchestra under August Scharrer at the Beethoven Hall, on Thursday. She played the Liszt A major and Tchaikowsky B flat minor concertos, and Liszt's "Hungarian Fantasy," making an instantaneous success and at once establishing her right to a place among the foremost of the younger women pianists of the day. She has a remarkably reliable, clean-cut, finished technic, a beautiful quality of tone, a marked sense of rhythm, and lots of fire and go. Her conception, her phrasing, and her dynamics proclaim her a musician to the manner born. She gave an admirable account of the Liszt A major concerto, a work that has been heard here repeatedly this season. I liked her best, however, in the Tchaikowsky. This is a work of many moods; it is not enough to play those opening chords with big, ringing tone and with fire and abandon; this mood is soon passed and then comes the second theme, which requires a very different treatment. And then the slow movement! Here the artist must, above art, have a soulful, singing tone. Mme. Jonás was fully equal to the demands of the concerto. Although a woman of fine physique, she wisely refrains from attempting to display masculine power; she has force, but her best moments were in the mezzo tints and more delicate parts. Her tone was never hard, because she makes for beauty rather than volume. She was thoroughly in sympathy with the Russian composer, and it was admirable, well rounded piano playing. In evenness of scale, fleetness of arpeggio, strength of chord, in all dynamic relations, in the finer subtleties of rhythm—in short, in all the higher phases of artistic piano playing, Mme. Jonás revealed herself a true artist.

She made an immense hit with the public and was encored again and again. The audience was a very distinguished one, including all the prominent people of the American colony and many noted musicians. Hugo Kaun, who was present, said: "She has technic, temperament and feeling. I am quite delighted with her playing."

An interesting new string quartet by Vítěslav Novák was introduced by the Bohemians at their fourth and last concert of the season on Tuesday. It is in two movements only, of which the first opens with a very well written fugue and closes with a beautiful largo-misterioso. The second movement is a fantasy and is loose in structure. It contains much that is ugly, harmonically, but also much of interest. At the close the composer returns again to the largo-misterioso of the first movement. This is by far the best part of the composition, and is full of weird, poetic beauty. The performance of the work was not all that could have been wished for, the tone production in the fast movements being rather rough, and there was also too little of that unity and perfection of ensemble that formerly was so remarkable in the men from Prague. It seems to me that the Bohemians have deteriorated in point of finish, precision and fire. In the Beethoven E flat quartet, op. 127, however, they retrieved themselves to a great extent at least, and played with much of their old-time verve. They have no longer the drawing power that they formerly had, yet Beethoven Hall was comfortably filled.

The same evening a vocal quartet from Stockholm, made up of the Swedish sisters, Valborg, Olga, Sigrid and Astrid Svärdröm, gave a concert at Bechstein Hall. Their four-part singing was very commendable, the fresh, bright,

pleasing young voices being shown off in works by Koch, Mozart, Jomelli and Handel to better advantage than in the solos and duets. They sing with warmth and with a naive simplicity of style. The eldest, Valborg, was heard in Mozart's aria from "Idomeneo," of which the violin obligato was excellently played by Amalia Birnbaum. The

audience seemed greatly pleased with the youthful Swedish singers, and applause was freely and heartily spent.

For melting tenderness of mood in slow movements like the adagio from the Mozart E flat concerto for violin, Jacques Thibaud's playing equals women's tears or the dew on the clover of a June morning. Thibaud is the incarnation of the French school of virtuosity in the best and highest sense of the word. His performance of the Mozart concerto was enchanting; it was so pure, so spontaneous, so spiritual, so full of naïve charm. The distinguished Frenchman had not been heard here for several years, but the memory of his brilliant, soulful playing was still fresh, and, in spite of the inclemency of the weather, a large audience flocked to the distant Singakademie to hear him last evening. He is still the same wonderful Thibaud! He has the same honeyed sweetness of tone, the same infallible and exquisitely polished technique, the same esprit, and the same warmth of expression. Thibaud is essentially an emotional performer and his forte lies in the lyric and romantic schools. In Saint-Saëns' rondo capriccioso he is positively unique. The touching, melancholy mood of the opening bars of the introduction, he plays with delicious purity and warmth, and the sparkling rondo he dashes off at a Sarasate-like tempo, with a devil may care abandon and yet with wonderful finish of execution. This special piece he plays even better than Ysaye, in my opinion. He also gave a stirring, virtuoso performance of Vieuxtemps' polonaise without, however, reaching the heights that Ysaye has attained in this work.

Sturdy, grand, Teutonic Bach is not for Thibaud, and he should let the chaconne severely alone; he approached it in a very reverential spirit and one could feel his admiration for the grand old cantor, but Thibaud's sunny, golden style of playing is utterly foreign to Bach. In his attempt to be classical and objective, he overshot the mark and put altogether too much restraint upon himself, the consequence being a performance of great tonal and rhythmic monotony. However, in the other works he was so altogether delightful that one gladly forgave him his Bach. His success was quite exceptional and he played no less than four encores at the conclusion of the program. He will be heard here again next month.

For the past few days Berlin has been snowed under. On Thursday traffic was at an absolute standstill all day, and even yesterday very few vehicles were moving in the streets. It will probably cost the city 2,000,000 marks to remove the snow. Strange to say, however, the lack of transportation facilities has had little influence on the attendance at concerts. Both Thibaud and Elsa von Grave, as I have stated above, played to full houses. Eugen d'Albert's drawing power seems to be on the wane; at least at his third recital, on Thursday, many empty seats were to be seen, and even entirely vacant rows. It seems, then, that even an artist of such wide reputation as d'Albert—who formerly played to sold out houses—it seems that even he, in the long run, suffers from the competition of such pianists as Busoni and Godowsky. The greatest trouble with d'Albert is his unreliability. One can never know how he will play. Often he is ridiculous. Now, all great artists are creatures of moods and no one of them ever plays twice exactly alike, yet a great one should never play absolutely badly, and that d'Albert often does, and it seems that even the public is beginning to realize it. At his third recital, when he was heard in Schubert, Weber, Mendelssohn and Schumann, there were technical slips and pounding. There was no real enthusiasm on the part of the public.

In Germany a great name retains its drawing power for a longer time, probably, than in any other country, and

the announcement that David Popper, the famous, picturesque old hero of the 'cello, would play on Saturday drew about three thousand people to the large exposition hall of the Zoological Garden. It was, however, not the hoary Popper who carried off the lion's share of the applause at that concert; it was the young and comparatively unknown coloratura singer, Frieda Hempel, a product of the Stern Conservatory, where she studied under Selma Nicklass-Kempner, and the latest acquisition to the forces of the Berlin Royal Opera. She is an exceptionally brilliant young vocalist, and her rendering of the "Traviata" aria was one of the finest I ever heard. She has a voice of remarkable range, compassing the high F with ease and brilliancy; yet in the middle and lower registers her tones are full and powerful, as well as of a beautiful quality, and it is rare indeed that a singer of such volume and range of voice has so much technical facility. Her scales, arpeggi, trills and staccati are astonishing.

Popper is aging, and this is shown in his choice of compositions for public performance, he avoiding anything that makes great technical demands upon the performer. His tone, however, is as beautiful and smooth and sweet as of yore, and he plays slow movements with finish and exquisite taste. His appearance on the stage is most picturesque and interesting. Popper's name will live in the annals of music as one of the greatest personalities of the 'cello of all time.

Ernst von Dohnanyi played several soli, but he was heard to great advantage. This enormous hall, when only half full, has an echo and is not at all adapted to solo piano playing. Dohnanyi's technical work was clear only in pianissimo passages without pedaling, as soon as he played forte and made use of the pedal, even to the slightest degree, the tones were all jumbled together and were quite indistinguishable.

Otto Hasselbaum, a new and brilliant tenor, was introduced on this evening. He was heard in an aria from the "Freischütz" and in Siegmund's "Frühlingslied" from the "Walküre." Hasselbaum has a beautiful voice of much power; it has a very penetrating quality and the faintest tones could be distinctly heard at the farthest end of the hall. His splendid breathing, the easy, natural flow of his tones and the evenness of his registers show that he has been well schooled. To these many vocal excellencies

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The artist played the first movement of the "Moonlight Sonata" with a wonderful singing tone and also played Chopin with great technical delicacy and musical conception. Deep feeling pianists like Becker are rare.—Prof. Schmid, in the Dresdener Journal, January 9, 1907.

In Becker's conception there were flashes of genius. He is one of the virtuosos of grand style.—M. Marschalk, in the Vossische Zeitung, Berlin, November 23, 1906.

Becker is a GREAT technician and a thinking artist.—W. Altmann, in the National Zeitung, Berlin, November 27, 1906.

A really and sympathetic artist.—Prof. Wahl, in the Allgemeine Zeitung, Munich, January 20, 1907.

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are added musical intelligence and temperament, so that a bright future seems to be assured the young singer.

Elyda Russel, a singer hitherto unknown to Berlin, made a successful debut at Bechstein Hall. She has traveled and concertized extensively in Italy, France, England and Sweden, and that she is an excellent linguist was proven by her singing in the tongues of all these four countries, and also in German. Her program comprised songs in Italian by Scarlatti and Händel, by Grieg, Tchaikowsky and Widor in French, the English translation of Haydn's pastorelle, songs in Norwegian by Grieg, Sinding and others, and German lieder by Brahms, Schumann and Kahn. The artist has a sympathetic well trained voice and she sings with musical intelligence and temperament. She made a pleasing impression and was cordially received.

My assistant, Miss Haring, reports as follows

"Not only on account of the rarity of the occasions that one hears solo flute was the concert of Emilio Puyans rendered interesting, but also, and more, by reason of the fact that he is probably the greatest living flutist. Mr. Puyans, supported by the Philharmonic Orchestra, under August Scharrer; Otto Müller, harp, and Otto Urack, cello, was heard in a Mozart concerto for flute and harp, and in a suite by Godard for flute and cello, both with orchestra. He plays with much feeling, and his fine artistic interpretations show him to be a true musician. He was very well received."

"A great Russian concert, in honor of the seventieth birthday of Balakirew, one of the founders of the modern school of Russian music, was given in Mozart Hall on Monday. The program, consisting of five numbers, three from the pen of Balakirew himself, and two by Sergius Liapunow, of St. Petersburg, who conducted the orchestra, although made up of unfamiliar works, was of engrossing interest. Liapunow's conducting is highly inspiring and the orchestra, under his direction, surpassed themselves. The soloist, Ricardo Viñes, a young pianist, from Paris, gave an excellent rendering of Balakirew's B minor sonata, a beautiful composition, of which the mazurka is, at a first hearing, particularly attractive, though it seems probable that on closer acquaintance its charm would be totally eclipsed by both the opening andantino and the intermezzo. Mr. Viñes was also heard in two of the Liapunow études d'execution transcendante. The remaining numbers of the program were three movements of the music to "King Lear," and the second scherzo by Balakirew and Liapunow's B minor symphony."

"A musicale was given by Mrs. Mackenzie Wood at her studio on Wednesday to introduce her pupil, Lilian Homesley, who was heard in songs by Schumann, Schubert, Wolf, Wagner, La Forge, Strauss. Her voice is a lyric soprano,

sweet and pure, with good carrying power, and her enunciation is distinct. She sings with feeling and evident love for her art, displaying musical intelligence and warmth. The piano accompaniments were admirably played by Frank La Forge."

"Josef Weiss is a great pianist, and it is much to be regretted that he is not heard here oftener. That his appearance would be hailed with delight was evinced by the fact that nearly all the large audience which thronged to Singakademie to hear him on Wednesday, stayed to the end of an exceedingly long program. It was composed of the following works: A Bach-Weiss organ passacaglia; the Brahms-Handel and Paganini variations, both of which were played here last week by Busoni; two interesting rhapsodies by Weiss, dedicated to the brilliant young pianist, Emerich Stefani; four so called rhapsodies by Dohnanyi and a series of ten pieces by the same composer, called 'Winterreigen,' and described as 'bagatelles,' though they are rather long, of which one entitled 'Tolla Gesellschaft,' is cleverly written and is quite Schumannesque in style. The last number of the program was a very charming and pianistic arrangement by the concert giver of the first suite of Bizet's 'L'Arlesienne.' This sparkling work banished the depression caused by the 'bagatelles,' and notwithstanding the lateness of the hour the audience cheered and applauded vociferously, clamoring for an encore, in response to which Weiss played one of the most delightful waltz elaborations, on 'Rosen aus dem Linden,' which I have ever heard. Weiss is on the friendliest terms with the piano. He is not much affected by the presence of the audience. As he plays he thinks out the effect he wishes to produce, and it is extremely interesting to watch him play and notice the evolution of these ideas. His technic, while all sufficient, is of secondary importance to him. In fact, he is a musical genius, and his magnetic performance is distinguished not only by this absorbed attention in striving after the effects he desires, but also by the spell he casts over his listeners, by a clear, incisive rhythm, singing tone, and, not, least, by a naive delight in his own performance which is most infectious."

"Yet another pianist heard in this week of many pianists was Emma Koch, one of the principal teachers of piano at the Stern Conservatory. The program, consisting of works by Beethoven, Liszt, Richard Strauss, Zanella, Schubert-Liszt and Schubert, gave this lady an opportunity of displaying her versatility, an opportunity to which she nobly rose, once more establishing her reputation as a virtuoso and a musician of sterling worth. She played with unaffected temperamental feeling and with warmth and profundity of tone."

Edvard Grieg, who has not been heard in Berlin for

twenty-three years, will give a concert here with the Philharmonic Orchestra on April 12. The program will be made up entirely of his own compositions. He will have the assistance of Ellen Gulbranson, the distinguished dramatic soprano, of Christiania, who has sung Brunnhilde in Bayreuth for several seasons, and Rose Bertens and Halfdan Cleve, a Norwegian pupil of Xaver Scharwenka, who will play the piano concerto. Grieg himself will conduct the orchestra and play the piano accompaniments to the songs.

Last year Emperor William, who takes an active interest in all art matters, ordered a big collection of folksong for male chorus to be made. The book has just been published by Peters, of Leipsic. The fact that more than 17,000 copies were ordered in advance shows how great is the interest in this collection.

Director Löwenfeld, of the Schiller Theater, has founded a series of cheap popular Sunday matinee concerts for the people. Although artists of reputation take part, the admission is only 10 cents.

Willy Burmester has been decorated with the order of the first class for art and science by the Prince Waldeck-Pyrmont.

The Hoch Conservatory, at Frankfurt-on-Main, announces the engagement of Felix Berber in place of Hugo Heerman, who entered the faculty of the Chicago Musical College last September, and Alwin Schroeder, of the Kneisel Quartet, in place of Hugo Becker. The news that Schroeder is to leave America has caused considerable astonishment here.

Joan Manén, the Spanish violinist, recently scored a big success in St. Petersburg, as a result of which he was immediately engaged by Impresario Langewitz for a tour of fifty concerts in Russia.

In place of the late Anton Urspruch, Dr. Frank Limbert has been engaged as teacher of composition by the Raff Conservatory at Frankfurt.

George F. Ogden, of Des Moines, Ia., a teacher of piano in the Drake Conservatory of Music of that city, has been studying in Berlin during the last year, taking composition with Hugo Kaun and piano with Leopold Godowsky. He came to Europe on a two years' leave of absence, and before coming to Berlin he spent some time in Paris, studying piano with Moritz Moszkowski. He left yesterday for London, where he will stay a month or more, imbibing the musical atmosphere of the British capital; then he will sail for home. During his stay in Berlin Mr. Ogden attended a large number of concerts and operatic perform-

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ances, hearing nearly all of the great celebrities of the day. The Drake Conservatory, under the direction of Frederick Howard, is one of those American schools of music of which the world knows nothing, but which is doing good work in the cause of art. It has 350 pupils with twelve piano teachers and a corresponding number of teachers in the other departments.

William A. Becker recently played in Munich and Vienna with exceptional success. Wherever he appears the American pianist invariably makes a hit with the public and the leading critics of Munich and Vienna have also written about him in glowing terms. Becker is gaining a foothold in Germany and it is probable that he will tour the country again next year. That will make his fifth consecutive season in Germany—something no other American pianist can or ever could boast of.

Sergei Kussewitzky, the great contrabass virtuoso, is at present on a tour of Austria and Hungary. He will make his debut in Vienna and Budapest during the coming week. Kussewitzky will also probably concertize in Paris and London in the near future. He is absolute king of the contrabass.

Nicoline Zedeler, a pupil of Theodor Spiering, will make her Berlin debut at Bechstein Hall next month. Spiering is one of the greatest violin teachers in the German capital and he takes an active interest in pedagogic work, notwithstanding his frequent concert engagements. He will concertize extensively next year in Germany again and the season after will probably tour America.

Anton Foerster, the eminent Austrian pianist, will give two recitals in Beethoven Hall, the first on March 5 and the second on April 13. He will play tremendous programs.

Robert Adams-Buell, of Milwaukee, who has studied here privately with Martin Krause for the past three years, will make his Berlin debut in recital at Beethoven Hall on February 11. His program will comprise the Bach-Tausig toccata and fugue in D minor, the Beethoven sonata (op. 31), Brahms' B minor rhapsody, Grieg's ballade and carnival, and pieces by Sinding, Raff, MacDowell, Reger, Paganini-Liszt, and Liszt. I heard Mr. Adams-

Buell in private about two years ago and was then much impressed by his talent.

ARTHUR M. ABELL.

The complete concert and opera list of the week was as follows:

SATURDAY, JANUARY 26.

Beethoven Hall—Elena Gerhardt, vocal, assisted by Prof. Arthur Nikisch.
Bechstein Hall—Elise Wetzel, vocal.
Zoological Garden Hall—First great concert, soloists, Frieda Hempel, vocal; David Popper, 'cellist; Ernst von Dohnanyi, piano; Otto Hasselbaum, vocal.
Mozart Hall—Rudolph Zwintscher, piano.
Singakademie—Emilio Puyana, flute, assisted by Philharmonic Orchestra; Otto Müller, harp, and Otto Urack, 'cello.
Royal Opera—"Rustic Chivalry," "Pagliacci."
Comic Opera—"Hoffmann's Erzählungen."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"The Troubadour."

SUNDAY, JANUARY 27.

Beethoven Hall—Hertha Dehmow, vocal.
Bechstein Hall—S. G. Buchoweki, vocal.
Philharmonic (matinee)—Nikisch Philharmonic.
Philharmonic—Philharmonic "Pop."
Royal Opera—"Postillion von Lonjumeau."
Comic Opera—"Tosca."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"The Mikado."

MONDAY, JANUARY 28.

Beethoven Hall—Anna Stephan, vocal.
Bechstein Hall—Willy Lang, violin.
Mozart Hall—Sergius Liapunow, with Mozart Hall Orchestra.
Russian concert; soloist, Ricardo Viñes.
Philharmonic—Nikisch Philharmonic, soloist, Carl Flesch, violin.
Royal Opera—"Meistersinger."
Comic Opera—"Hoffmann's Erzählungen."
West Side Opera—"Cousin Bobby."
Lortzing Opera—

TUESDAY, JANUARY 29.

Beethoven Hall—Bohemian String Quartet, assisted by Jan Burian, 'cello.
Bechstein Hall—Valborg, Olga, Sigrid and Astrid Svärdsström.
Mozart Hall—James Rothstein, with Mozart Orchestra, assisted by Willy Jinkert, piano, and Hermann Weissenborn, vocal.
Philharmonic—Philharmonic "Pop."
Singakademie—Flora Scherres-Friedenthal, piano, assisted by Prof. Alexis Holländer.
Theater Hall of Royal High School—English Folksong Quartet.
Royal Opera—"Salome."
Comic Opera—"Tosca."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"The Mikado."

WEDNESDAY, JANUARY 30.

Beethoven Hall—Leopold Godowsky, piano.
Bechstein Hall—Klingler Quartet.

Mozart Hall—Russian Trio.
Philharmonic—Philharmonic "Pop."
Römischer Hof—Hermine Ricke, piano; Irene Daland, vocal.
Singakademie—Josef Weiss.
Royal Opera—"Carmen."
Comic Opera—"Carmen."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Zar und Zimmermann."

THURSDAY, JANUARY 31.

Beethoven Hall—Elsa von Grave-Jonas, piano, with Philharmonic Orchestra.
Bechstein Hall—Gertrud Bischoff, soprano; Gerhard Fischer, baritone; Walter Fischer, recitations.
Mozart Hall—Max Modern, violin; Egon Pütz, piano, with Mozart Hall Orchestra.
Philharmonic—Eugen d'Albert, piano.
Singakademie—Joachim Quartet.
Royal Opera—"Der Postillion der Lonjumeau," "Javotte."
Comic Opera—"Tosca."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Mikado."

FRIDAY, FEBRUARY 1.

Beethoven Hall—Emma Koch, piano.
Bechstein Hall—Elyda Russel, vocal.
Singakademie—Jacques Thibaud, violin, with the Philharmonic Orchestra.
Royal Opera—"Marriage of Figaro."
Comic Opera—"Hoffmann's Erzählungen."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Martha."

Music in the Nutmeg State.

NORWICH, Conn., February 12, 1907.

An interesting musical service was held at the Y. M. C. A. last Sunday afternoon. Following an address upon "Music and Life," by Dr. L. L. West, an exceptionally fine program was rendered by the Imperial Quartet.

Leila Troland-Gardner, formerly a member of the Henry W. Savage English Opera Company, and for the past two years a successful teacher in New London and Norwich, has gone to New York and will soon return to the stage.

The choir of the Broadway Church, under the direction of Fred. Lester, sang the cantata "God Our Life" last Sunday evening, in place of the regular service.

Music lovers are looking forward with rare pleasure to the concert by the Margulies Trio in Slater Hall on Friday night. Through the kindness of H. O. Havemeyer, of New York, Leopold Lichtenberg will play upon the world famous King Joseph violin, called the most perfect Guarnerius in existence.

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PARIS, FEBRUARY 4, 1907.

The programs offered the patrons of the Conservatoire concerts are frequently of great interest and always enjoyable—the hall being entirely too small to accommodate the great public clamoring for admission. Those who manage to get in consider themselves very fortunate, and rightly so, for nine times out of ten—unless they happen to be old time subscribers—they fail. As told many times before in these columns, the orchestra is superb—the finest in material and drilling existent in Paris; the chorus work

very satisfactory, and the vocal soloists, as a rule, the best obtainable for the particular music to be interpreted. Georges Marty, the musical director, is an excellent musician, a lover of the classics, an admirer of the romantic school and a conscientious translator of contemporaneous writing; he is a good disciplinarian and so modest in manner as to be positively winsome.

Yesterday's concert opened with that refreshingly simple and delightful composition, in G, known to musicians as the "Surprise" symphony, by Haydn, and "Papa" Haydn would have been most agreeably surprised had he been able to enjoy the orchestra's happy rendition of the work—the second movement, in particular, being a gem. Following the symphony fragments of Benjamin Godard's "Le Tasse" (poem by Ch. Grandmougin) were heard for the first time at these Conservatoire concerts; the excerpts

chosen were "Le Rendez-vous" (a duo); "La Patrie," pastorelle for orchestra, chorus of shepherds and air of Tasso; and "Les Regrets," air of Léonora. The soloists, Mlle. Lindsay, as Léonora, and M. Dubois, Tasso, both singers from the Opéra, did admirable work. M. Hennebains, a virtuoso flutist, was greatly applauded in a Mozart concerto, in D major, for his instrument, of which the graceful Salzburg master is said to have liked one better than a pair. The composition with which the concert closed was another première audition in France, namely, "Sadko," by Rimsky-Korsakow, of which only the second tableau was given, but which scored a decided success with the audience. Mlle. Lindsay appeared as La Princesse de la Mer; M. Dubois, as Sadko; and M. Narçon, as Le Roi de la Mer, with a chorus of female voices, representing the Submarine Kingdom. The music is very melodious, rich in color and instrumentation and altogether fine in treatment; and the performance was most finished. "Sadko" is the second of this Russian composer's great or elaborate works. Played in Paris, 1878, "Sadko" is said to have been much admired by several musicians who heard the work, but it did not reach the ears of the great public at the time. In 1881 Rimsky-Korsakow wrote "Antar," then followed "La Nuit de Mai," "Snegoroutchka," "Mlada," "La Nuit de Noël," to which must be added symphonies, concertos, quartets, etc.

In the absence of Ed. Colonne, the concert at the Théâtre du Châtelet was given under direction of Gabriel Pierné, the program offered containing Emmanuel Chabrier's "Gwendoline" overture; first performance by the Colonne Orchestra of "Les Eolides," by César Franck; two pieces in canon form, first hearing, by Th. Dubois; Beethoven symphony, in C minor; fourth concerto of Saint-Saëns, for piano, played by the Diémer prize winner, Jean Batalla; "Une Barque sur l'Océan" (new), Maurice Ravel; and ending with the overture to "Les Maîtres Chanteurs."

At the Lamoureux concert, M. Chevillard again gave us the Berlioz "Damnation of Faust," with Gaëtan Vicq

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Among the happenings of musical interest in the American colony of Paris, must be cited the inauguration, or dedication of the new organ with a recital at the American Church in the Rue de Berri. The program was given by Llewellyn L. Renwick, the organist, and a double quartet, composed of Mme. Matthieu and Saba Doak, sopranos; Minnie S. Stevens and Elizabeth Clark, contraltos; Bertram Binyon and George Harris, Jr., tenors; George Holt and Harold Butler, basses. Part I contained the choral, "Ein feste Burg ist unser Gott," J. S. Bach; prayer; dedicatory anthem, "Hark! Hark! the Organ Loudly Peals," composed for the occasion by Llewellyn Renwick, the organist, in the course of which the composer has used the melody of "Ein feste Burg" as one of the themes. The "Act of Dedication" consisted of verses recited by the pastor, the Rev. Chauncey W. Goodrich, to which the large audience congregated in the church responded with, "We dedicate this organ"; and,

"Praise Him with the timbrel and pipe:

Praise Him with stringed instruments and organs."

The tune "Old Hundred" and a prayer of consecration closed the first part. Part II of the program consisted of a recital of compositions by American composers, including: "Epithalamium," R. Huntington Woodman; "Allegretto," Arthur Foote; "Cantilena," G. Waring Stebbins; two Oriental sketches (moderato, adagio), Arthur Bird; "Rustic Wedding," John A. West; concluding with a splendidly developed sonata, in C minor, by Ralph L. Baldwin, in the last movement of which the "Ein feste Burg" melody is also used as one of the themes.

Mr. Renwick succeeded admirably in displaying the many beauties of tone and mechanism of the new organ (of which the specifications have already been published in these columns). Though scarcely sufficient time had been given to familiarize himself with the instrument, Mr. Renwick nevertheless "showed it off" to great advantage, eliciting hearty congratulations for his excellent performances.



Charles W. Clark has just been engaged by the Hallé Orchestra, of Manchester, for the closing concert of its season, a fact which gives emphasis to the English endorsement of the brilliant artist. This will be Mr. Clark's fourth appearance with this orchestra during the present season, and Dr. Richter, the eminent conductor of the

Hallé organization, considers him one of the most resourceful singers on the English concert stage.

Among the notices given Mr. Clark on the occasion of his latest appearance in Manchester are the following:

In Charles W. Clark it is clear we have found a rarely intellectual singer. On his last appearance here he sang the part of Mephisto in a dry, caustic tone that was convincingly natural, and yet began right away last night singing Marschner with a sentimental vibrato, and again accommodated his style to "Euryanthe" so cleverly that it will be no more possible to be surprised at anything he does.—Manchester Guardian.

To those of us who heard Charles W. Clark's tremendously impressive rendering of the part of Judas in the "Apostles," at the Birmingham festival in October, there was nothing unexpected in the same singer's superb singing of the baritone solo "Ou donc cacher la honte?" from Weber's "Euryanthe." To those, however, who heard the American singer for the first time, or who had only previously heard his performance in Berlioz's "Faust," earlier in this season, his rendering of Weber's fine aria must have come as a revelation, for it was one of the finest pieces of genuine operatic singing that has been heard at the Hallé concerts for many a long day. After hearing Mr. Clark in the Weber and Marschner airs, one felt doubly sorry that he was unable to fulfil his original promise to sing Wotan's "Abschied."—Manchester Courier.

The vocalist was Charles W. Clark, who ought to be heard much oftener in this district. Mr. Clark possesses not only a magnificent voice and perfect technique, he has no superior and very few rivals in the matter of dramatic power and declamation. He was recalled after both his well chosen songs.—Manchester Mail.

The vocalist, Charles W. Clark, again evinced a keen dramatic personality. Many of his notes are splendidly resonant, while others are more mellow and emotional. He uses his voice artistically and sings with intense feeling.—Manchester Dispatch.

Mr. and Mme. Albert Blondel gave their first musical reception of the season last Monday evening. Their spacious salons in the Rue du Mail were crowded with a brilliant gathering of notabilities in the musical world and people prominent in society. The musical program of the evening was devoted entirely to compositions of Gabriel Fauré, director of the Paris Conservatoire, and embraced, besides his quintet for piano and strings (in which the composer sustained the piano part, assisted by the Capet Quartet), many songs interpreted by M. Muratore, of the Paris Opéra, and Pauline Segond, with M. Fauré at the piano, and various piano soli, performed by Edouard Risler.

Among those present were the Comtesse François de Franqueville, the comtesse de Beudelièvre, Madame and Miss Madeleine Lemaire, Mr. and Mrs. Gabriel Ferrier, Francis Charnes, Mme. and Mlle. de Tacqueray, the Comtesse and Mlle. de la Revelière, Mr. and Mrs. Marc A. Blumenberg, Mr. and Mrs. de Marliave, Mme. and Mlle.

Segond, André Gresse, Amédée de Montrichard, Mr. and Mrs. Paul du Chayla, the Comte and the Comtesse de Chastenet and others.



At the Salle Erard on Saturday last a concert of Spanish music was given under the patronage of the Spanish Embassy here. Among the artists taking part in the program were Félisa Lazaro, of the "Zarzuela" Company, Madrid; Mlle. Gonzalez, Opéra-Comique; Mlle. Palasara, singer; Mlle. J. Parody, pianist (prize winner of the Madrid Conservatoire); M. A. Ribó, pianist; M. Llobet, guitarist; M. Joaquin Valverde, composer, and M. Raoul Pickaert, accompanist. The program was lengthy, but enjoyable throughout, and included compositions by Albeniz, Sanchez de Fuentes, Pedrell, Hernandez, Barbieri, Sor, Tarrega, Caballero, Ocon, Alvarez, Llobet, Granados, Espino, Zabalza, Larregla, Joaquin Valverde, Estellés, Guetary, Blasco, Ercilla. The compositions of Valverde, accompanied by the author, were enthusiastically applauded, while Madame Lazaro, the vivacious and inimitable artist, and the remarkable guitarist, W. Llobet, received tremendous ovations; both were obliged to add extra numbers, the audience shouting with delight, recalling to the writer's mind many scenes of that kind witnessed in Italy. The after concert "visiting" in the artist room proved to be a very lively and gladsome time.



M. Antonio Baldelli, the singing teacher in Paris, and who for years resided in Spain, entertained at his home in honor of the Spanish artists. The delightful soirée brought out much original Spanish music still in manuscript, most of which was sprightly, rhythmically well marked and melodious. Much of this new music was written by Señor Joaquin Valverde, the younger, and sung by Señora Félisa Lazaro. Besides the host, Baldelli, the party included MM. José Xifre; Cesare Galeotti, the composer of "Anton," produced at La Scala, of Milano, in February, 1900; Joaquin Valverde, well known composer; Beppino Montefiore; Louis E. Dotésio, the publisher of all this Spanish music; Mme. Félisa Lazaro, Conchita Pollés, MM. Deneri, Tavernier, Rafael Chichón and Delma-Heide.



Professor Dumartheray, the excellent teacher of French diction for singers, delivered a "causerie" or lecture on this subject in the salon of Mlle. de Trévis, a well known teacher of singing in Paris. The professor in his instructive and entertaining "causerie" dwelt on the fact that so many foreign students of the vocal art coming here failed

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to acquire a good, distinct and Frenchlike pronunciation of the language, and demonstrated conclusively why this was so. He then illustrated his method of phonetic sounds and their pronunciation, which proved to be highly interesting to all present.

Following the lecture came a musical program, in which several pupils of Prof. Dumartheray and of Mlle. De Trévis gave evidence of the excellence of their teachers' work.

Friday evening last, the 1st inst., King Clark celebrated in honor of his natal day. The program provided a reception and dinner, followed by a soirée musicale, which were enjoyed by his host of friends. During the day telegrams and letters of congratulation poured in upon the well loved singing master, and floral tributes so numerous that Mr. Clark was much touched and nearly overcome by these expressions of love and esteem in which he is held by friends and pupils. His countenance beamed with contentment, and Mrs. Clark's expression seemed the natural reflection of his happiness. The musical part of the soirée was a great success.

On Saturday night the opera season opened at Monte Carlo, under the direction of Raoul Gunsbourg. The first night's program was the creation or première representation of "Nais Micoulin," drame lyrique in two acts, after Emile Zola, and the music by Alfred Bruneau. The cast of singers included Mlle. Grandjean, in the title role of Nais Micoulin; Saléza, as Frédéric; Renaud, as Toine; and the part of Micoulin was assumed by Dufranne. Léon Jehin was the conductor. Some of the music of this new opera is very interesting and all of it suggestive of Wagner; the big duet between soprano and tenor is reminiscent of "Tristan and Isolde." In the second act the orchestration is beautiful accompanying Nais' song of doubt of saving her lover from death, or saving him for herself through death by the sea. Opening of second act contains fine solo for baritone. Grandjean gave splendid dramatic performance, replete with sincerity; at times she looked finely handsome. The setting was effective, even on this tiny stage of Monte Carlo; the orchestra played too loud, as usual, and made the singers shout part of the time, though the conductor's "hushing" efforts could be heard occasionally.

"Nais" was hardly a great success—yet awakens a desire in the listener to want to hear it again.

Following the Bruneau opera, the second and third acts of "Lucia di Lammermoor" were given as one—without entr'acte or intermission. Selma Kurz appeared as the heroine. Her voice is beautiful and sweet, clear as a bell and perfectly true; she possesses considerable personal charm and is sympathetic. The sextet was encored; the ensemble work was good; the mad scene aria, too, was redemanded, and in this the repetition showed the singer's voice to be as fine as at first.

The theater is not large, seats some 700 to 800 people; has no balcony and only five boxes. The orchestra is de-

pressed, but looks as pretentious as that of the Metropolitan in New York. The Prince was in his box, and was cheered by the audience when the National Anthem was played by the band; he is a little man and appeared in conventional evening dress, unadorned by ribbons, orders or jewels. The ladies in the Prince's party were as plain looking as himself, and some of them wore hats. Bruneau, the composer of "Nais," was seen in the Prince's box, and, on the final call, his interpreters bowed to him. Paderewski was in the audience, looking not so youthful as in bygone days. The audience presented a brilliant "first night" house.

At Nice the season has opened with Emma Calvé, as Carmen; later she will also appear in the role of Santuzza. A telegram to the Paris-New York Herald reads: "I have just had an interview with Mme. Calvé, who is here. She says the news of her departure for America is manifestly untrue. She will sing in Nice during the month of February, at the Casino and the Opéra and in Monte Carlo. In March, April, May and June she appears at the Opéra Comique, in Paris."

DELMA-HEIDE.

More European Echoes of Marie Hall.

Marie Hall, the English violinist, who is about beginning her great tour of Australia and South Africa, by the way of Canada and the United States, played in the early part of the winter on the Continent of Europe, with brilliant success. Miss Hall will arrive in Montreal in time to give a recital in that city on March 4. The same week she is to give two concerts in Toronto, and have appearances in Quebec and Kingston. Some echoes of her more recent European triumphs will be found in the following notices:

The easiness with which she played Bach's chaconne, her silvery tones and purity of rendition are proofs of the high degree of perfection she has reached. The English Ambassador attended the concert.—The Hague Vaderland.

She at once gained everybody's sympathies, and her splendid playing, free from all objections, in both technic and technical points of view justified the storm of applause. Miss Hall shows an astonishing virtuosity, she puts all her soul into it, never trespassing upon the laws of technic. Hearing her play you might think yourself transferred into the land of fairies. The smart fair girl with the energetic looks under the heavy eyebrows will soon be in our old world as great a favorite as she is in the new one. She had to play, encores several times before the stormy applause of the audience would cease.—Vienna Neue Freie Presse.

Among the lady violin artists we know Marie Hall now unquestionably leads. She is more than a virtuosa on the violin, she is an artist in the real sense of the word. In her rendering of the difficult solo part of the concerto of Ernst, Miss Hall has no comparison to fear, she does not only master this part technically, she brightens it by the tone she produces and by the always well seasoned tempo. Besides she possesses the talent of realizing, so uncommon to her sex.—Prague Politik.

The tone she produces is so fine, so beautiful, so sympathetic, she seems to put something of her own into it. This tone was steadily kept throughout the Bach chaconne, even in its most complicated

parts, and the clear expression she gave us of Bach's most intense thoughts were unquestionable proofs of an extraordinary talent.—Algemeen Handelsblad.

Her technical development is quite achieved, and in a very solid manner, too, and a match for no matter what musical difficulties.—Dresdener Nachrichten.

Ernest Schelling in Rotterdam.

The following appeared after Ernest Schelling's piano recital in Rotterdam:

Two years ago this pianist gave a concert for the first time here. His appearance then in spite of his name was almost unnoticed on account of his concert coinciding with that of one of our greatest musical societies. It was, therefore, to be expected that Schelling would play this time also to chairs and benches, as one is accustomed to call the visit which, at the supreme moment, gives to the most empty hall the appearance of being filled without the revenues of the concert giver being increased.

Ernest Schelling played, therefore, to "chairs and benches." And how! The playing of this great artist emits an emotion that fixes the feeling of the listener entirely on the melodious sounds and out of this ecstasy he is not startled by any outward vanities. Schelling is no virtuoso with long hair, swaying arms and the ethereally melancholy cast of countenance of the piano acrobat who imagines himself something supernatural. The physical exertion which his vigorous, heroic temperament necessarily requires for his performances is almost unnoticeable. Whether he lovingly caresses the instrument in the interpretation of the more tender passages, or lashes it in screams of passion or pain, he never loses his outward calm. If, in judging piano virtuosi we divided them into classes, we should undoubtedly rank Schelling with the greatest, and give him a place next Busoni, Dohnanyi and other geniuses of sound whose mighty art never fails to excite every shade of feeling strongly.

For in Schelling's playing the utmost care for the element of feeling in music is within the limits of absolute beauty, and thereby, in the rendering of Schumann's C major fantasia he produced an effect that deprived his audience of the power to applaud in the conventional manner. Only when the artist broke the spell a few moments later by glancing toward the hall, did the applause burst forth. Seldom have we felt the "Klage um Klara," in its variety of passionate and tender expressions, so profoundly as when Schelling rendered it. Seldom, too, have we felt so strongly the mood of the longing for love in the following song of the "gentle tone," the meaning of which must be clear to every one when Schumann lends its relief by a significant allusion to Beethoven ("Nimm sie hin dann, diese Lieder"), from the "Ferne Geliebte."

As regards his technical skill he knows what is expected in these days on that score. "Variations sur un thème original" of his own composition, afforded another opportunity of proving this. In every shade of sound the tone struck by him retains a kernel of power; thereby even in the most delicate shading the tone is always firm and full, and never becomes a mere harmonic production. The variations are a beautiful composition. The motif is really "original," and the working out of it shows skill, good taste and imaginative power.

This Schelling is a particularly gifted artist, and this knowledge, gained before the interval in the program, made it difficult to resist the temptation to stay to hear Chopin, Debussy and Wagner-Liszt which were to follow.—Rotterdamsche Courant.

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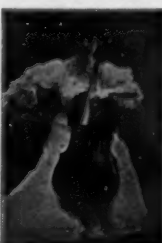
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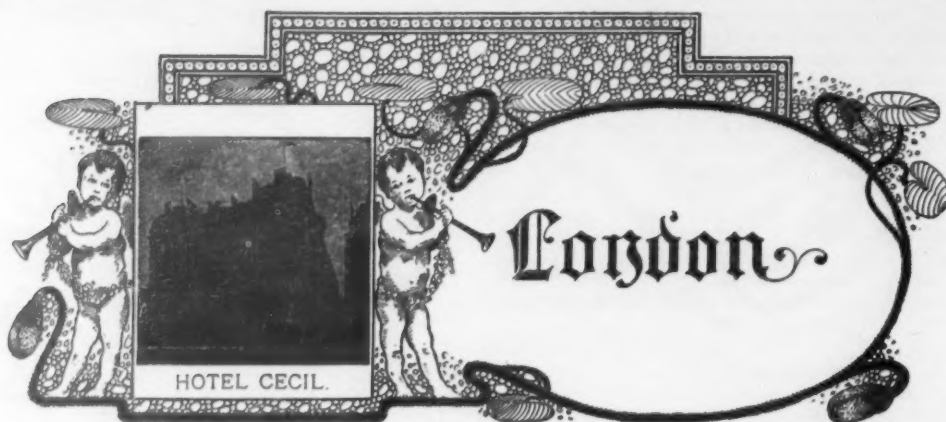
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HOTEL CECIL,
LONDON, February 6, 1907.

An announcement has been made during the past week that the German Opera season, which was originally intended to terminate on February 9, will be prolonged till the 23d inst. It is also probable that "Die Zauberflöte," which has not been heard in London for many years, will be revived. More convincing proof of the success of the season up to the present could hardly be given, and the directors of the German Opera Syndicate, and their associate, Frank Rendle, are legitimately entitled to congratulations.

Another interesting announcement is that André Messager, owing to his nomination as director of the Paris Grand Opéra, will not return to Covent Garden, and that Neil Forsyth has been appointed general manager and Percy Pitt musical director for the Royal Opera Syndicate. Two more suitable appointments could hardly have been made. By his unfailing courtesy and business tact Mr. Forsyth has made hosts of friends during his long official connection with Covent Garden, and Mr. Pitt is a musician of proved ability and eclectic taste, an accomplished linguist, and a born diplomatist.

The most interesting musical event of the past week has been the revival of "Fidelio" at Covent Garden. The performance can hardly be accounted an unqualified success. Ysaye conducted and proved conclusively that a great violinist is not necessarily a good conductor of opera. His beat is so stiff and small that the orchestra seemed afraid to play, and one longed for a good, honest forte. Of course, the kid glove treatment of the instrumental score was frequently disastrous for the singers, who had no adequate support and were like a house without foundations. It is only fair to say that on this occasion Ysaye conducted an opera for the first time in his life; on the other hand, Covent Garden is not a suitable locale for experiments of this kind.

Only two of the singers gave complete satisfaction—Minnie Nast and Dr. Felix von Krauss. Frau Nast, as Marcelline, acted with much vivacity and sang delightfully, with excellent style, rhythm, and accent. Dr. von Krauss, as Don Fernando, showed what a great artist can do with a comparatively small part. Frau Leffler-Burckhardt was a very poor Leonore. She is a fairly good actress on old-fashioned melodramatic lines, but she has no subtlety; her voice, once of fine quality, is now thin and worn in the upper register; she sings constantly out of tune, and she is always "scooping" up to notes instead of attacking firmly. The part of Florestan does not suit the voice of that excellent artist, Hans Bussard, but as he took the part at short notice, owing to the indisposition of Ernst Kraus, it would be ungracious to insist upon his limitations.

An interesting feature of Saturday's matinee was the appearance of Agnes Nicholls as Elsa. The young English artist made a great success, the beautiful quality of her

voice and the purity of her vocal method contrasting very favorably with the curious results achieved by some of the German artists of the company. Kraus was an excellent Lohengrin, and Marie Brema an impressive Ortrud. Dr. von Krauss was a splendidly sonorous King; it is a pity he is inclined to "drag" the music.

On Monday Minnie Nast sang Eva in "The Meistersinger" for the first time at Covent Garden. In appearance she is an ideal representative of the part, and she sang with the utmost charm, and, when necessary, with fire and dramatic power. She is the most satisfactory Eva we have had here for several years. Many excellent artists have sung the role in recent years, but their prosaic appearance somewhat detracted from the value of Pagner's generous offer. With Frau Nast as Eva, it is difficult to



HAROLD BAUER.

understand why Beckmesser was Walther's only competitor.

Harold Bauer gave a piano recital at Bechstein Hall on Friday afternoon, with the following program:

Etude in D flat.....	Liast
Barcarolle, in F minor.....	Rubinstein
Près d'un Ruissseau.....	Rubinstein
Andante Sostenuto, Posthumous Sonata in B flat.....	Schubert
Three Songs Without Words, Nos. 47, 23, 44.....	Mendelssohn
Sonata, in F sharp minor.....	Schumann
Prelude, Fugue, et Variation, for Piano and Harmonium (arranged for Piano Solo by Harold Bauer).....	César Franck
Nocturne, in F sharp minor.....	Chopin
Polonaise, in C sharp minor.....	Chopin
Impromptu, in F minor.....	Fauré
Etude en Forme de Valse.....	Saint-Saëns

The hall was packed, and the "House Full" notice at the doors must have prevented many late comers from attending the concert. I have long ago used up my stock of adjectives as far as Bauer's playing is concerned, and I will only say that the great pianist was in exceptionally fine form and that he has certainly never been heard in London to better advantage. His greatest successes were made in Schumann's seldom heard sonata and his own effective transcription of César Franck's beautiful work. The chorus of praise in the London press on the day after the recital was remarkable for its unanimity and enthusiasm. The Daily Telegraph says that "his playing was indeed that of a master"; the Daily Graphic, that "he is a poet; not of the anemic variety, but a poet with flesh on his bones and blood in his veins." And so on.

Leonora Sparkes and Leon Sametini gave a vocal and violin recital at Bechstein Hall on Saturday afternoon. Miss Sparkes sang Santuzza's big scena in "Cavalleria Rusticana" with much fervor and dramatic expression. Her voice is rich in quality, admirably produced and controlled, and she phrases like a true artist. The young Dutch violinist, Leon Sametini, considerably increased his already great reputation by his splendidly virile performance of Spohr's ninth concerto. As every violinist knows, the work bristles with difficulties of the most formidable kind, all of which Sametini overcame with masterly ease. A noble simplicity of style, splendid rhythm, perfect purity of intonation, and luscious beauty of tone are the chief characteristics of his playing.

At the concert of the Queen's Hall Orchestra on the same afternoon, the only novelty was Ernst von Dohnányi's new "Concertstück," for 'cello and orchestra, Hugo Becker playing the 'cello. The work is very long and tedious; there is no personal character in the music; and reminiscences of "Tristan," "Siegfried," "The Meistersinger," etc., are frequent. The program also included Beethoven's seventh symphony, and Strauss' "Till Eulenspiegel."

M. C.

LONDON NOTES.

To please the public and equally to please so critical and able a conductor as Dr. Richter at the same time, is what happened to the young American violinist, Albert Spalding, last week, at Queen's Hall. All who were present at the concert of the Symphony Orchestra on that evening were struck with the artistic playing of this young man, whose clear insight into the music he plays, his complete forgetfulness of self and a sincere avoidance of the tricks supposed to be so effective, have stamped him as an artist in spite of his youth. In his hands the B minor concerto of Saint-Saëns received a splendid performance. That Dr. Richter concurred in this opinion is proved by the fact that a day or so afterward Mr. Spalding was engaged by Dr. Richter to play the same concerto at Manchester, under his direction. This concert takes place on February 7, and a week later Mr. Spalding will be one of the soloists at the smoking concert of the Royal Amateur Orchestral Society. Then, with his mother, he will go to Paris for a couple of weeks, returning to London for engagements in March.

When "The Kingdom" was given last autumn at Birmingham, Dalton Baker was the soloist for the baritone part. Since that time he has sung the part, or will have sung it before the end of March, seven times, for he was engaged for all three of the performances given in London. His engagements during the winter include appearances at all the Chappell ballad concerts and three appearances with the Royal Choral Society. During February he is booked for the Belfast Philharmonic Society; "Paradise Lost," Queen's Hall; Bolton Orchestral Society; with the Bach Choir at Queen's Hall, when Parry's "Sinfonia Sacra" will be given for the first time in London; a concert at Kidderminster, and the "Gentlemen's Concert" at Manchester, conducted by Dr. Richter. These concerts, with the two "Ballads" during the month, keep his time fully occupied. Mr. Baker has sung at several of the music festivals, Lincoln, Hereford and Birmingham, Gloucester, Worcester—he has made a fine success for so young a singer and has a brilliant future before him. He is endowed with a baritone voice of exceptional quality and power, which he uses unusually well. He should go far in his profession.

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Simonetti and Mr. Whitehouse, has a reputation for giving fine concerts. The one last week was no exception. During their present series of concerts all the trios of Beethoven are being given, the one of last week being the C minor. They also played Smetana's trio in G minor. Madame Goodwin was heard in some piano solos, and Leonard Sickert was the vocalist assisting.

Horatio Connell is to sing the part of the King in a production of "Lohengrin" to be given in oratorio form at Cheltenham on Wednesday evening. Mr. Connell has been singing in the "Meistersinger" during the present German opera season at Covent Garden. All who have heard Mr. Connell in German songs know the charm of his singing. His voice is of a delicate quality that lends itself especially to the sentiment of the classic German songs by the well known composers. Recently Mr. Connell has been doing some songs in English, and at a concert out of town last week "Alone on the Housetops," words by Rudyard Kipling and the music by a Mr. Galloway, an American, was received with enthusiasm. Already he has engagements booked for February, 1908.

Norah Drewett's playing of the Bach B minor concerto at Birmingham last week was enthusiastically received, one of the critics saying he was "grateful" for her playing the Bach.

Bertha Scholefield has been singing in Manchester during the past week and achieved a success. Manchester is such a musical city that appreciation and success there mean much to the young artists. Miss Scholefield has a lyric soprano voice. Recently she has been heard at several private musicals.

At Mrs. Fox's, last Friday evening, there was a most interesting musical. Those who appeared were Albert Spalding, Horatio Connell and Norah Drewett. It was all most informal, which perhaps added to the interest. Miss Drewett played several numbers, one of them being by Saint-Saëns. Mr. Spalding played two groups, the first one being Schumann's "Garten Melodie" and Schubert's "Bee." They were beautifully played and enthusiastically applauded. The accompaniments for his numbers were played by his mother, Mrs. Spalding, whose influence and assistance in his musical education have been of incalculable benefit and help to him. Later he played two more numbers, and in turn played an accompaniment for Mrs. Spalding, who sang a very charming little song. Mr. Connell, after some German songs and then a group of English ones, kindly acceded to the earnest requests of the hostess and her guests, and sang the "Evening Star." His accompaniments were played by Hubert Bath.

The young pianist, Alma Stenzel, was heard in a recital at Steinway Hall last week. Her first appearance in this city was in 1902, when she was a small child. Since then she has been studying with Sauer and has been heard on the Continent. The chief feature of her program last week was Beethoven's sonata in B. She also played a rondo in G and polonaise in C, some Chopin ballads, Grieg's ballade, Liszt's polonaise in E and Sauer's "Windes-Flustern." Also for the first time in London was heard the sonata for piano and cello by Louis Boehlmann, in which Jean Schwiller took the cello part.

Maria Brema was the vocalist at last week's "Twelve O'Clock." Her number was Schumann's song cycle, "Frauenliebe und Leben," which was sung with great

charm and finish. Others who appeared were Miss Verne, Mme. Langley, Miss Gates and Miss Mukle.

One of the events of the week was the appearance of Agnes Nicholls on Saturday afternoon as Elsa in "Lohengrin," the first time she has essayed the part. For an English singer to make so successful an appearance is a fine testimony to the excellent work done by some of the well known vocalists here. Mme. Nicholl's voice is of such a beautiful quality and she uses it so well that her singing is always a pleasure. On Wednesday she is to be the Sieglinde in "Die Walküre."

The London Symphony Orchestra was conducted by Landon Ronald on Sunday afternoon at Albert Hall. Jean Gerardy was the instrumental soloist and Kennerley Rumford sang.

The Crystal Palace concerts commence next week with a recital by Vladimir de Pachmann.

Neil Forsyth, of Covent Garden, is to be married on March 10.

Gertrude Peppercorn was married on January 30 and sailed for America on January 31, accompanied by her husband. Her concert tour in the United States was postponed for a few weeks, but all the previous arrangements and booking will be fulfilled by Miss Peppercorn, which will still be her stage name.

An interested listener at Harold Bauer's recital on Friday was Irene Scharrer, who was accompanied by her fiancé, Rudolph Mayer. Norah Drewett was also in the audience; in fact, there were many of the young pianists present in the large audience, that completely filled Bechstein Hall.

Evelyn Stuart was "at home" last Tuesday, and as might have been expected, there was some excellent music. Horatio Connell, baritone, sang several German songs, as well as a group in English; Mr. Merrick played some of the most "modern" of Debussy's compositions; Ernest Leeman, tenor, was heard in a selection from "The Persian Garden," and afterward in three of Quilter's songs, settings to Shakespeare's words, ending with the now well known and greatly liked "Blow, Blow, Thou Winter Wind." Mr. Leeman has recently come to London from Los Angeles, Cal., and will reside here permanently. His fine tenor voice was much admired the other afternoon, and it is probable that he will be heard in public during the approaching "season." Miss Stuart played some of Scarlatti's compositions and then gave the "Humoresque," by Balfour Gardiner, who was present.

The performance of Bossi's "Paradise Lost" on Monday evening at Queen's Hall attracted an audience that nearly filled the capacious auditorium. It was the initial performance of the work in London, consequently of interest to all musical people. Perhaps the most prominent feature of the work is the part allotted to the chorus. The music for them is the most interesting, and, where sung by such a splendid force as was heard on Monday evening, was quite the feature of the production. The prologue and the second part, entitled "Hell," were most individual, but the solo parts are quite insignificant in comparison with the chorus and orchestra, who bear the burden of the music. Most difficult, too, were some of the choruses, but they were finely sung and reflected great credit upon each individual member, showing, as they did, the careful study

they had given. Of the soloists, Perceval Allen and Dalton Baker had the most to do, Mr. Davies and Mr. Faya appearing only in the second portion, and Mrs. George Swinton having part in both the second and third divisions. In "Paradise" there is one short duet for Adam and Eve, the parts taken respectively by Mr. Baker and Miss Allen, while in "Earth" they have both solos and duets, all of which were finely sung by these two excellent young singers. The last part of the "oratorio" did not seem to be on the same level as the beginning, the music less expressive, but it was all very modern and was warmly received. A further hearing would give better appreciation of its merits. Mr. Fagge conducted.

Last Saturday afternoon and evening Miss Grainger-Kerr was the vocalist at the concerts given in Bath by the well known Pump Room Orchestra, Max Heymann, musical director. In the evening she sang "Green Fields of England," "O, To Be in England," and "I Traveled Among Unknown Men," the three new English songs by Bertram Shapleigh. They were given with full orchestral accompaniment. The songs were received with the greatest enthusiasm by the large audience present, and after each song there was a call for the composer. At the end of the third song there was a tumult of cheers and applause, a real ovation for the composer, as well as the singer, and Mr. Shapleigh was obliged to appear several times in response to the demands of the audience. Seldom has there been such a veritable triumph; in fact, Mr. Heymann could not recall any songs that had ever caused such an excitement in Bath. Miss Grainger-Kerr sang them extremely well and will make a feature of them in future programs. It was the first time the songs had been sung in public with orchestra accompaniment, so the success achieved was most gratifying to all who took part.

Mr. Heymann's orchestra is a fine one, the class of music they play of the very best. At the concert on Saturday one of the orchestra numbers was Tchaikowsky's "1812" overture, which was splendidly played. There are to be ten concerts given by this orchestra during the month of February, always with a soloist appearing, the programs being of much interest. At the last one, on February 28, Beethoven's "Ninth" symphony is to be done for the first time in Bath with the choral portion for solo, quartet and full chorus.

Two of Eugenie Joachim's pupils are to give an evening concert at Broadwood's, on the 25th of February. E. Barwell-Holbrook, soprano, and Edith Romea, contralto, have been heard several times during the past year at private recitals, but this will be their first appearance together in their own concert. Miss Barwell-Holbrook made a decidedly successful debut at one of the promenade concerts during the autumn. Both these young singers have studied only with Mme. Joachim. At their recital they will be assisted by Florence Hood, violinist, and Dorothy Holden will be at the piano.

The second concert of the Royal Amateur Orchestral Society took place last week in Queen's Hall, when a program, that included Brahms' "Tragic" overture, Rubin-

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stein's D minor piano concerto, with Gertrude Meller as soloist; Godard's "Scenes Poétiques," and Mendelssohn's "Cornelius" march, was played. There were two vocalists, Louise Dale and Luis Alvarez, the latter supplying at short notice the place of Mr. Green. Ernest Ford is the conductor of this orchestra.

For the ninety-fifth year of its existence, upon which it enters today, the Philharmonic Society will give, at its first concert this season, Beethoven's "Eroica" symphony, Berlioz's overture to "Benvenuto Cellini," Mendelssohn's "Hebrides" overture, and Tchaikowsky's piano concerto, in B flat minor. The orchestra will be under the leadership of Mr. Colonne, from Paris.

In a letter recently received from Italy, an account is given of a concert by the celebrated mandolinist, Professor Munier, of Florence. The account from the Fieramosca says: "There was a distinguished company present at the concert given by Professor Munier, at the Sala Maglioni. This artist possesses that gift of which we have heard so much, combining as he does the sweetness of an ancient troubadour with the power of multiplying the effect by means of the double strings and the chords in such a way that it seems as if two or three mandolins were being played at the same time. Professor Munier performed several of his own compositions, among them being the quartet, in G major, dedicated by him to the musical critic, G. Gabardi. In this piece Professor Munier was assisted by the Signors Arias, Modena and Trullini. There was much appreciation for the young violoncellist, Alfonsi, as well as for the pianist, Adelina Arias. Songs were sung by B. S. Baldasseroni to the accompaniment of the harp, plectrum quartet, harmonium and violoncello. Ferdinando Maglioni was also present and played the piano accompaniments. The program was not strictly adhered to, as numerous encores were played, each number being received with the warmest applause."

Mme. de Lara is to be one of the pianists of the spring season. She will give her own concert in April, at which time one of her compositions will be heard. It is a song cycle, entitled "Rose of the World," the words by Tom Kelly. It will be sung by Mr. Coates. At the same concert Esta D'Argo will appear.

A piano recital by Miss Shakespeare is announced for the evening of March 15, when this talented young lady

will be assisted by J. Campbell McInnes. As the daughter of William Shakespeare, the famous singing teacher, Miss Shakespeare has been brought up in a musical life, surrounded with music, so to speak, all her life, so it is no wonder that her own gifts should be in the line of music. Miss Shakespeare is a pupil of Clara Schumann, which means a splendid training; she plays with great spirit, has a fine technic, unusual power, and her interpretations are marked by delicacy and sentiment. At her recital in March her program will include works by Bach, Chopin, Schumann and Brahms. Her playing at a recent concert was one of the enjoyable features of the evening.

Olga Rudd, the composer of "Mine Enemy," is spending the winter at Nice, where the sunshine seems to be perpetual.

The chamber concert of the Concert Club, on Sunday afternoon, was devoted entirely to Spanish music. The vocalist was Señor Alvarez; pianist, Mrs. Gordon Woodhouse; violin, Thomas Morris; viola, Frank Bridge; cello, Señor Rubio; with Signor Baraldi at the piano, and Señor Arbos as musical director. A quartet, in D minor, for violins, viola and cello, by J. C. Arriaga, was the opening number of the program, then a violoncello solo, an adagio and Preteneras, by Señor Rubio, who played; two songs were sung by Señor Alvarez, a Bolero and Seguidilla, played by Mrs. Woodhouse, Señors Arbos and Rubio, the program closing with an improvisation of Spanish popular tunes for violin and cello. The hall was crowded nearly to its limit by an audience that enjoyed and appreciated the fine music given.

Ernest Toy, violinist, is leaving for Australia on February 9, sailing from Liverpool. He is to make a tour in Australia and New Zealand. Last Monday week, Mr. Toy was the soloist at a Bournemouth classical concert, when he played the A minor Vieuxtemps' concerto, with the Dan Godfrey Orchestra. He was recalled five times, his success being all the more flattering, as it was his first appearance in that town.

Edith Miller, who is to sing the "Dream of Gerontius" with the Royal Choral Society, on February 13, has also been engaged to sing in the concert of March 14, by the same society. The work to be given then is Elgar's "The Kingdom," which will be the first time it has been performed by the Royal Choral Society.

A recital by Madeleine Booth, violinist, took place at

Steinway Hall recently, when she made a success in the G minor concerto of Max Bruch. She was accompanied by Reginald Clarke, who contributed some piano solos, and Stuart Baynes was the vocalist.

Isabel Hirschfeld played an interesting program at Aeolian Hall last week. Included in it were pieces by Paradies and Scarlatti, a sonata by Mozart and four numbers from Adolf Jensen's "Erotikon." There was a group of Chopin numbers. Others taking part were Emmeline Brook, Emma Davidson, Catherine von Rennes and Al-gernon Lindo.

Jules Jordan's New Mass Is Interesting.

The following notices of a new "Mass in F," by Jules Jordan, are from the daily newspapers of Providence, R. I. (The mass was sung at Mansfield, Mass., at a sacred concert by the newly organized Choral Society, of that town, given at the Mansfield Congregational Church):

The chief characteristics of the music are its melodiousness, its dignity and its tenderness. These are all evident in the pleading fervor of the "Kyrie," the confident exaltation of the "Gloria" and "Credo" and in the celestial atmosphere of the "Sanctus" and "Agnus Dei." The work made a deep impression.—Providence Journal, February 9, 1907.

The chief number on the program was Dr. Jordan's new mass in F, which was sung for the first time. It proved to be a strong composition with a wealth of melody, and of real devotional spirit, dignity and power. It is of moderate difficulty, yet interesting and effective. There are solos for tenor in the "Kyrie," the "Sanctus" and "Benedictus," which were finely sung by Mr. Rogers; for contralto in the "Gloria" and in the "Credo," well suited to Mrs. Livsey's voice; and Mr. Burrow found congenial parts in the "Credo" and in "Agnus Dei." Mr. Ryder accompanied with consummate skill, and the trumpet obligatos by Mr. Church, with the harp effects with which the work abounds, well played by Miss Corey at the piano, rounded out a fine performance. Dr. Jordan has every reason to feel gratified at the reception accorded his latest composition, and proud of the manner in which this newly organized body of singers rendered the mass.—Providence News-Democrat.

The mass proved to be of great interest. Its chief characteristics are first, spontaneous melody, fine harmonic effects and it is of devotional spirit, majestic, dignified and tender. The soloists all won favor, Mr. Rogers in the "Kyrie," the "Sanctus" and "Benedictus"; Mrs. Livsey in the solo parts of the "Gloria" and one other in the "Credo," "Et in Spiritu Sancto." In the "Credo" there is also a beautiful solo for baritone, "Et incarnatus est." This was given by Mr. Burrow with great expressiveness, as was also his solo in the "Agnus Dei." In fact the whole performance was a distinct credit to all who participated and must have been gratifying to Dr. Jordan, who trained the singers and conducted the performance. The mass was preceded by a short miscellaneous program by the soloists and chorus. There was a very large attendance, every seat being taken and all the standing room occupied.—Providence Tribune.



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LUISA MILESA'S SUCCESS IN NEW ORLEANS

Of the prime donne of the San Carlo Opera Company, which has been filling a long engagement in the French Opera House, in New Orleans, none has sustained herself more brilliantly, none has disclosed a higher order of lyric and histrionic art than Luisa Milesa. It is an agreeable task to chronicle the successes of this American singer.

A combination of physical charms, a lovely voice, which has been cultivated to a high point, an unexceptionable method of singing, great histrionic powers—all of which Luisa Milesa possesses—constitute a very rare conjunction of virtues. Nature and art have combined to make this singer what she is. Although an American, she was educated abroad. When a young girl she disclosed a passion for music, and, even before her voice had been cultivated, sang as naturally as a bird. The beautiful quality of her voice was praised by all who heard her sing. She did not intend to become a singer, and it was not until, accompanied by her mother, she had gone to Paris to complete her general education, that she began to study singing seriously. Her beautiful high soprano voice, light and flexible, was greatly admired. With the most celebrated teacher in Paris she took a full course of instruction. Later she went to London. Afterward she visited Italy, and, after a few months' study, made her debut as Gilda, in "Rigoletto," achieving an unequivocal success. Indeed, this first appearance at once gave her a high reputation, which was confirmed and enhanced by subsequent appearances.

Milesa has just filled a ten weeks' engagement at the French Opera House, in New Orleans, during which she has sung Gilda, in "Rigoletto"; Nedda, in "Pagliacci"; Micaela, in "Carmen," and Violetta, in "La Traviata," with what success the following excerpts from the newspapers of the Crescent City tell:

Madame Milesa, who sang the part of Micaela, scored a first night triumph. To begin with she is very beautiful, and that alone made a favorable impression. Her soprano is sweet and appealing, and while a slight shyness was apparent, for the most part she brought out the most difficult portions of the score in bold and reliant tones.—Daily News.

The evening's Micaela was Madame Milesa, as handsome a young woman as ever stepped upon the French Opera stage, a veritable Kentucky beauty. As Micaela it was her beauty of voice that charmed, a rich soprano of exquisite freshness, and the refinement of her phrasing.—Times-Democrat.

Luisa Milesa, who made her debut last night, was a very pretty Micaela, and sang her part with much taste. She possesses a very sweet voice, and uses it quite artistically. Her duo with M. Martin, "Souvenir Cherie," was sympathetically rendered.—Daily States.

Madame Milesa, apart from a little nervousness, made a most acceptable Micaela. This young American has a sweet soprano voice,

which was heard to excellent advantage in the grand solo of the third act. Much applause.—Item.

Micaela had a very good interpreter in Madame Milesa. The young American possesses a very beautiful voice.—Journal Independent.

Mme. Milesa sang without previous rehearsal and for the first time the very difficult part of Violetta, a great demand on her resources, which, however, she mastered by her own talent. It is indeed no small task to undertake such a difficult part without having made the necessary preparation, and Mme. Milesa deserves all the more credit for the excellent representation which she gave of Violetta.—New Orleans Deutsche Zeitung.



LUISA MILESA.

The interesting features of the evening were the debut of Luisa Milesa in the part of Micaela. Madame Milesa, who is an American girl, and naturally ambitious of making a favorable impression in this, her native land, has an agreeable soprano, particularly good in the middle and lower registers. Her singing of the famous solo, "Io dico no, non son pazza," in the third act—the most effective and beautiful number in the entire opera, and the one, by the way, which most clearly reveals Bizet's indebtedness to Wagner—was warmly applauded.—Daily Picayune.

The sweet face of Madame Milesa and her no less pure and tender voice gave a sympathetic version of the sorrowing Violetta.—Times-Democrat.

Madame Milesa, who sang Micaela, was most successful, singing the principal aria with good voice and excellent expression.—Daily News.

Tonight "Pagliacci" will be sung with Mme. Milesa, whose rendition of Gilda in "Rigoletto" last Sunday was so thoroughly pleasing and so enthusiastically received.—Daily States.

Madame Milesa, who sang Micaela, was most successful, singing the principal aria with good voice and excellent expression.—Daily Picayune.

Myrtle Elvyn in Berlin.

Following the laudations of such authorities as M. Marschall, in the Vossische Zeitung; Leopold Schmidt, in the Tageblatt, and Dr. Wilhelm Altmann, in the National Zeitung, of last week, come this week no less remarkable encomiums from the pen of the famous Otto Lessmann, in the Allgemeine Musikzeitung; Hayer, in the Staatsbürger-Zeitung, and others. They write:

Myrtle Elvyn, a young American, is an outspoken piano talent of whom big things are certainly to be expected. Technically the young lady is very far advanced; her octave playing and the power and tenderness of her touch are laudable. Miss Elvyn further enjoys great superiority in that her playing is unperturbed in expression, free from imitation, of any false peculiarity and of great sympathetic meaning. This natural element influenced by outer forces will be a good soil in which to foster her awakening soul life.—Allgemeine Musik Zeitung, February 9, 1906.

A very delightful acquaintance was Myrtle Elvyn, who gave a piano recital on the 6th of February. Her playing harmonizes with her outward appearance, that of a sympathetic Anglo-Saxon girl; it has the freshness of youth and is simple and natural, with no allurements nor pretensions, so that it is a pleasure to listen to her. The young artist has a solid, well schooled technique. She phrases musically and displays good taste. The motive of her own variations on an original theme is quite individual, and the variations are cleverly worked out; we would hail the event with joy if Myrtle Elvyn could exculpate the evidence hitherto only highly lacking, of woman's capabilities in creative lines of music.—Staatsbürger Zeitung, February 9, 1906.

The pianist, Myrtle Elvyn, on the other hand proved to be a well trained, tastefully creative representative of her instrument. Technically, as well as in musical delivery, her renderings were faultless from the standpoint of legitimate artistic standards.—Deutsche Worte, February 14, 1906.

Myrtle Elvyn gave evidence of decided progress in her piano recital at Beethoven Hall. She has become more deliberate and freer in her treatment of self-imposed tasks, and her talent, which formerly could not be denied along technical lines, now gives all the greater hope for the future in the direction of musical conception and reproduction.—Leipziger Signale, February 14, 1906.

A young pianistic talent who must be taken into account is Myrtle Elvyn. In her case, too, one soon forgets the sex and can bear witness to a nature well prepared along lines of rhythm, tone, power and musical interpretation. Unless all signs fail, Miss Elvyn will certainly make her way.—Dr. Adolf Weissmann, Roland von Berlin, February 15, 1906.

At the concert of the Wartburg and Harmonie Societies, of Cologne, the E flat major symphony of Franz Kessel was performed. The last movement is written for chorus. There is much passion in the first movement; the finale is rich in beauties. The chorus is built on a poem which represents a free translation of Byron's "Cain."

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ERNEST NEWMAN, IN THE BIRMINGHAM DAILY POST.

It was only to be expected that the immaculate moral instincts of New York—the city of Mr. Hearst, and the yellow press, and Tammany, and the gentle art of Congress lobbying, and decorous Criminal Courts, and many other delightful things, the city to which Mr. Rockefeller has just invited Mr. Aked to preach denunciations of those who rob the widow and the orphan and grind the faces of the poor—would revolt against Strauss' opera "Salome" after only one performance of it, and that the work should be withdrawn at the request of some of the millionaire box holders at the Metropolitan Opera House—Pierpont Morgan, Ogden Mills, Robert Goellet, George Gould, W. K. Vanderbilt, and some others. What is this opera that within a year of its appearance has created a greater sensation all over the world than any other musical work of the last forty years? It is a setting, by the greatest of living musicians, of Oscar Wilde's well known play, in the form of an opera that lasts for two hours without a break. It is easy to understand that such a subject may be distasteful to many worthy people; and no one could find fault with them for this if they would content themselves with expressing their dislike of it, and not try to keep the work from other people to whom it is not distasteful. Strauss happens to be conductor at the Berlin Royal Opera. The Kaiser made no secret of his opposition to the work, and wished Strauss to alter certain parts of it before it could be given in Berlin. Strauss' reply is said to have been a courteous but decided intimation that in matters concerning his own art he was not to be dictated to even by emperors, and strained relations existed for some time between the two potentates. If the opera was barred in Berlin, however, it was received with enthusiasm in other German cities. Hungary and Italy in turn fell at its feet; the Italian theaters are not large enough to hold the audiences that would like to hear it. Never in the whole history of the art has Italian taste taken so rapidly to any German musical product. A few weeks ago it made its way, in spite of all opposition, into the sacred Berlin Opera House, the Emperor showing his disapproval, however, by not attending the performance. The demand for seats was so great that the theater could easily have been sold out twenty times over. In all, thirty Continental opera houses have already staged the work; in Dresden it has been given thirty times, in Breslau twenty, in Nuremberg fifteen. It is in rehearsal at Paris and Brussels, and has just made its appearance in New York. On the face of the case, it is no ordinary work that can achieve all this in about a year. It has been reserved for

New York to banish the work from the boards after one performance, though the manager of the Metropolitan is under contract with Strauss for ten, at a royalty of £200 a performance. The campaign against the opera, on the ground that it is "brutal and degrading," is being led, we are told, by Arthur Brisbane, who is described as "the famous writer of the Hearst editorials"—an unquestionable certificate of morality.

What is it in "Salome" that shocks these good people? Principally three things—first, the Dance of the Seven Veils; second, the long monologue in which Salome, having had John the Baptist (Jokanaan in the opera) brought up from the cistern in which he has been imprisoned, conceives a mad passion for him; and third, the final scene in which she kisses his severed head. The chaste pen of Mr. Brisbane refused to write down the words of this last scene in English; only by a supreme effort could it bring itself to reproduce them in German. The whole outcry comes from a number of too excitable people who are not artists, and who therefore cannot understand the attitude of the artist toward works of this kind. Human nature breaks out into a variety of forms of energy that are not at all nice from the moral point of view—murder, for example, or forgery, or the struggle of the ambitious politician for power, or the desire to get rich quickly at other people's expense. But because these things are objectionable in themselves and dangerous to social well being there is no reason why the artist should not interest us in them by the genius with which he describes them. Stevenson's Dr. Jekyll-Mr. Hyde was a dangerous person whom, in real life, we should want the police to lay by the heels; but sensible people who read the story do not bristle with indignation at Stevenson for creating such a character; they simply enjoy the art of it. The writing of the story did not turn Stevenson into a monster of deception and cruelty, nor does the reading of it have that effect on us. Things are different in art from what the same things would be in real life; and an artist's joy in the depiction of some dreadful phase of human nature does not necessarily mean that, as a private individual, he is depraved, or that the spectacle of his art will make for depravity in the audience.

Now Wilde and Strauss have simply drawn an erotic and half deranged Oriental woman as they imagine she may have been. They do not recommend her; they simply present her, as a specimen of what human nature can be like in certain circumstances. If Mr. Nettleship paints a tiger admirably we are not to imagine that in his secret

heart he yearns to send tigers to eat up our wives and children. In private life he no doubt dislikes the tiger as much as any of us; his interest in him is simply that of the artist in a fascinating fragment of the universe. Weighed in the scales of purely moral excellence, the tiger must, no doubt, yield points to the rabbit, but no one wants to paint the rabbit, because he is not fascinating. The hysterical moralists who cry out against "Salome" are simply objecting to Strauss painting the tiger, on the grounds that the picture will induce every one to keep tigers, and so we shall not be able to call our lives our own. They have a terrified, if rather incoherent, feeling that if women in general were suddenly to become abnormally morbid, conceive perverse passions for bishops, have these holy men decapitated when their advances were rejected, and then start kissing the severed heads in a blind fury of love and revenge in the middle of the drawing room, the respectable £40 a year householder would feel the earth rocking beneath his feet. But women are not going to do these spicy things simply because they saw Salome on the stage do something like them, any more than men are going to walk over the bodies of little children because they read that Mr. Hyde did so, or murder their brothers because Hamlet's uncle murdered his.

It is, in fact, only an evidence of inferior artistic capacity when people get angry in this way over what goes on upon the stage, and begin to protest against it in the name of morality. The gallery does it every night in the smaller theaters where melodrama is played. It howls furiously at the villain, and has even been known to wait for him at the stage door after the performance and maltreat him. The gallery cannot distinguish between art and life; it cannot appreciate art purely as art. The New York moralists in the "Salome" matter are merely behaving like the average man in the gallery. The man with an artistic soul reads Wilde's play, and sees nothing in it but a very poetical representation, in beautiful language, of the emotions that human nature must feel when it happens to be so neurotic and so perverse as Salome was. In Strauss' opera he sees these emotions raised by a consummate artist to a thousand times their original power; there is no music since "Tristan" so gorgeous as that of Salome's long impassioned appeal to Jokanaan to kiss her. It is quite possible that there are people who are not artistic enough to see the beauty of it all, and who, listening to the opera, have no room for any thought except that Strauss is a very wicked man with whom it is not good for them to associate. They have a simple remedy in their own hands—to stay away from the theater when "Salome" is on. But they have no right to prevent more sensible people from enjoying what, strange as it may seem, they really can enjoy without being straightway tempted to embark on a career of crime. New York has merely made itself ridiculous, as it will realize when, in a few years, "Salome" becomes part of the ordinary operatic repertory without any one's morals being a penny the worse. All that is now said of Strauss was said at one time of Wagner. Good journalists used to shriek themselves hoarse

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over the garden scene in "Tristan," and wildly denounced what they called the immorality of the plot of "The Valkyrie," in which Siegmund loves his sister Sieglinde. Nowadays no one, as he listens to the music of "The Valkyrie," cares two straws whether the lovers were or were not within the forbidden degree of consanguinity; while "Tristan" is an opera to which the youngest modern girl may safely take her mother. These works live in virtue purely and simply of their art; and if the art in "Salome" is good enough to endure, all the objections in the world to its subject, from people who are not artists, will not be able to kill it.

FUTURE MUSICAL EVENTS IN NEW YORK.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night concerts, Manhattan Opera House.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night concerts, Metropolitan Opera House.

Organ recitals, Thursday during Lent, at Old Trinity, by Moritz E. Schwarz.

Thursday evening, February 21, concert by the Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, February 21, concert by the Marum Quartet, Cooper Union Hall.

Friday evening, February 22, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Saturday afternoon, February 23, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Wednesday evening, February 27, concert by the Kaltenborn Quartet, Mendelssohn Hall.

Thursday evening, February 28, concert by the Kneisel Quartet, Association Hall, Brooklyn.

Thursday evening, February 28, concert by the Russian Symphony Society, Carnegie Hall.

Thursday evening, February 28, concert by the Olive Mead Quartet, Mendelssohn Hall.

Friday afternoon, March 1, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday afternoon, March 2, Symphony concert for young people, Carnegie Hall.

Saturday evening, March 2, New York Philharmonic concert, Carnegie Hall.

Tuesday evening, March 5, concert by the Kneisel Quartet, Mendelssohn Hall.

Thursday evening, March 7, concert by the Musical Art Society, Carnegie Hall.

Saturday evening, March 9, concert by the New York Symphony Society, Carnegie Hall.

Sunday afternoon, March 10, matinee by the New York Symphony Society, Carnegie Hall.

Thursday evening, March 14, concert by the Russian Symphony Society, Carnegie Hall.

Friday afternoon, March 15, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday evening, March 16, concert by the New York Philharmonic, Carnegie Hall.

Tuesday evening, March 19, "The Apostles," production by the New York Oratorio Society, Carnegie Hall.

Thursday evening, March 21, concert by the Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, March 21, concert by the St. Cecilia Club, Mendelssohn Hall.

Thursday evening, March 21, concert by the People's Symphony Society, Cooper Union Hall.

Friday afternoon, March 22, concert by the Boston Symphony Quartet, assisted by Katharine Goodson (piano), Mendelssohn Hall.

Friday evening, March 22, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Friday evening, March 22, concert by the People's Symphony Society, Carnegie Hall.

Saturday afternoon, March 23, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Sunday evening, March 24, concert by the New York Arion, Arion Club house.

Tuesday evening, March 26, "The Kingdom" (Elgar), by the New York Oratorio Society, Carnegie Hall.

Saturday afternoon, March 30, Young People's Symphony, Carnegie Hall.

Tuesday evening, April 2, concert by the Kneisel Quartet, Mendelssohn Hall.

Thursday morning, April 11, musicale by the Haarlem Philharmonic Society, Waldorf-Astoria.

Tuesday evening, April 15, concert by the Mendelssohn Glee Club, Mendelssohn Hall.

Wednesday evening, April 17, piano recital by Lhévinne, for the benefit of the MacDowell Fund, Mendelssohn Hall.

Thursday evening, April 18, concert by the Rubinstein Club, Waldorf-Astoria.

Sunday evening, April 21, concert by the New York Liederkreis, Liederkreis Club house.

Tuesday evening, April 23, concert by the Musurgia, Carnegie Hall.

MUSIC IN HOLLAND.

THE HAGUE, February 7, 1907.

More Americans came to the front here lately. Young Max Donner played at Amsterdam and The Hague, without achieving a marked success. He is not yet ripe enough for Bach. A great success was Mary Münchhoff, in an air of Mozart and in song lieder. Emma Nevada-Palmer came from London in order to give concerts and to sing with the Italian Opera. She appeared once in "Mignon," but shortly after she fell ill and was obliged to leave our country and return to her home in London.

Speaking of the Italian Opera, this week there will be given another "Cavalleria Rusticana," by Mr. Monleone, who is expected himself. The "Cavalleria" of Mascagni will be produced the same night. Mr. Monleone must be a plucky man, and often pluck gives luck.

Last week we enjoyed a performance (in German) of "Cosi fan tutti." The libretto is hardly acceptable in our day and the second act of the work is not quite worthy of Mozart. But for all that, this opera also contains gems hardly to be equaled in the whole operatic literature.

The French Opera will produce, in a few days, "Le Freischütz," with Berlioz's recitatives.

William Kes, now at Coblenz, came to lead concerts of the Residentie Orchestra here and at Amsterdam. He once more proved his worth as a leader. Weingartner is coming this week, and Colonne will lead a few concerts of the Concertgebouw Orchestra. The latter brought us, for the first time, the "Serenata" of Max Reger. It was well received, but my own opinion is that it would not have been so well received if it had not come after the "Sinfonietta," the "Serenata" being much more simple and clear. As it is, it is an amiable work, with rather short but agreeable melodies. If Reger had been as happy with the finale as he was with the three other parts, the final impression would have been highly favorable. In the Concert Diligencia, Johan Wagenaar, from Utrecht, brought us two of his latest scores for orchestra, a symphonic poem, "The Summer of Life" (after a poem by Bierbaum), and an overture, "Cyrano de Bergerac." Neither made a great impression, the overture a better one than the symphonic poem.

Of other concerts, I must mention the performance of the prologue of the lyric drama, "Los Pyreneos," by Felipe Pedrell, from Barcelona, whom some call the "Spanish Wagner." It is a grand composition, indeed, deserving to be generally known, and which will, I hope, lead to our giving more attention than hitherto to Spanish music.

The Dutch contralto, Tilly Koenen, introduced in a "Liederabend" five Malaysian lieder, by Constant Van de Wall, a composer, who, like Miss Koenen, is a native of Java, but received his education in Germany and Holland. The Malaysian tongue sounded charming and Mr. Van de Wall's music, which has an Oriental vein, made a great impression. Miss Koenen sang these lieder with success also in Berlin, and will sing them in Vienna, too. At the Dutch court they found much favor, it is said, with the Queen, who is not fond of music, but patronizes singing. In a few weeks Mr. Van de Wall is going to Java, and I expect his stay there will inspire him to new and fine works with a real Oriental tinge. Mr. Mengelberg will perform one of his works for orchestra this season.

DR. J. DE JONG.

Godowsky in Warsaw.

The famous old Polish capital can boast of one of the finest series of symphonic concerts in Europe, and Warsaw has heard all the great artists. Seldom, however, has one earned such press encomiums there as Leopold Godowsky. The Kurjer Warszawski of January 14, 1903, says of him: "Godowsky is one of the most eminent pianists of the present day; his fame resounds through the two hemispheres. His great talent does not consist in his phenomenal technical perfection alone, but also in his artistic versatility."

"He is an artist through and through; he proved this up to the hilt with his well known creations—his studies on Chopin's études."

"His program comprised works of Beethoven, Schumann, Mendelssohn, Brahms, Weber ('Momento Capriccioso' in his own arrangement), Liszt, and seven works of Chopin, among them the sonata in B flat minor."

"As I have already given a detailed characterization of Godowsky's playing after several of his concerts in the Philharmonie and the Society of Music, I may content myself today with a brief résumé."

"In spite of his versatility, every selection he plays has its own special effect. He made a deep impression yesterday by his playing of the scherzo and the 'Lieder ohne Worte,' by Mendelssohn, and the études of Chopin. The first and last of these he played with special éclat, and evoked the most enthusiastic applause from his audience."

"Leopold Godowsky, the excellent pianist, on whose marvelous execution we have already reported, gave a piano recital yesterday evening and was received with the same universal approval as he experienced at his first appearance. His awe inspiring program comprised more than twenty compositions."

"Even more than by his marvelous technic Godowsky won his success by delicate impressions, by subtlety and refined gradations of shading, by tenderness and grace. He was heard to great advantage in a cyclis of preludes and études of Chopin, the spirit of which he rendered with admirable plasticity."

"His playing of minor compositions by Schubert, Liszt, Henselt, Liadow, and of the andante from Beethoven's sonata in E flat major was also most excellent. In the Tchaikowsky sonata in G major and the 'Gypsy Dances' by Tausig his technical execution shone forth in the most brilliant light; and his whole performance called forth the same enthusiasm as has been evinced at his first appearance."—Warsau Kurjer Codzienny, January 28, 1902.

"The piano recital of Godowsky brought out the artistic merits of this eminent virtuoso to their full extent. We had yesterday an opportunity of admiring anew Godowsky's extraordinary execution, his firm tone, the phenomenal rapidity of his octaves and runs, his bold darts, his brilliant octaves and rich, full chords, as well as his delicate, almost feminine rustling over the keys, and the ideal delicacy of shading in his pianos and pianissimos."

"The freshness and staying powers of the performer were remarkable. The program comprised a few minor compositions, such as six preludes and six études of Chopin; but most of them were difficult and important works, such as the G major sonata by Tchaikowsky, the 'Gypsy Dances' by Tausig, and Beethoven's important sonata, op. 81. All these works, as well as Weber's rondo in E flat major, two songs by Schubert-Liszt, Henselt's F sharp major etude, Liadow's 'Slumber Song' and Godowsky's own arrangement of two of Chopin's études (op. 10, No. 5, and op. 25, No. 9,) were rendered with magnificent effect and refined artistic taste."

"The eminent performer was the recipient of enthusiastic ovations, and at the end of the concert, in spite of some evident fatigue, he was prevailed upon to play some extra pieces."—Warsau Kurjer Poranny, January 28, 1902.

Another Representative Musicals.

Laura E. Morrill again illustrated at her musicale last week excellent studio results. The program included "By the Blue Sea"; "Legends," by Mohring, in quartet, sung by Grace Crandall, Mrs. Dunnell, Miss Rose and Mrs. Pamplin; trio, "Faith, Hope and Love" (Shelley), sung by Miss Remington, Mrs. Pamplin and Lillia Snelling; duet from "Gioconda," Miss Remington and Miss Malli; aria from "Aida" and "The Lark Now Leaves Its Wat'ry Nest," by Horatio Parker, sung by Miss Remington; "Sognia," by Shira, sung by Mrs. Pamplin; "Song of Thanksgiving," Allitsen, and "Der Asra," Rubinstein, Mrs. Crandall. Miss Snelling, one of the stars of the class, a fine pianist, who renounced the role of vocalist to supply on short notice the regular accompanist, was prevailed upon to complete the evening by a song.

All the work had a grace and dignity mingled with sincerity that was refreshing. Various excellencies before enumerated were accentuated at this concert. Mrs. Crandall, who sang "I Will Extol Thee" in exemplary fashion, is singing in the Fifth Avenue Baptist Church, where Miss Snelling is contralto. Miss Remington is in vogue as a concert singer, has been singing in a large church in Passaic, N. J., and is engaged for a still more important position in Brooklyn from May 1. Miss Malli comes from Houston, Tex., and is making fine progress, gaining a full controlling quality in a naturally sympathetic voice. Mrs. Pamplin as contralto has done efficient church and concert work in San Francisco, but asserts that both voice and interpretation are vastly enhanced by work in this studio. She is now ready for competent choir work. Estelle Rose has an unusual organ of rich musical quality. Mrs. Morrill does much for her students besides vocal advancement.

"An Hour of Music" at Dudley Buck's Studio.

An interesting "Hour of Music," at the Carnegie Hall studio of Dudley Buck, Jr., attracted a charming company of art lovers Wednesday afternoon of last week. Mr. Buck presented the following named pupils: Mrs. Losee, the Misses Johnson and Kremlich, and Thomas M. Butler, in a well arranged program, appropriate to the beginning of the penitential season.

To Assist Olive Mead Quartet.

Alice Cummings, pianist, of Boston, will be the assisting artist at the third concert of the Olive Mead Quartet in Mendelssohn Hall, February 28.

Prof. Hans Schmitt, well known as a pianist, teacher and author of many technical school works, died lately in Vienna, in his seventy-second year.



VIENNA, VIII KOCHGASSE 9, JANUARY 14, 1907.

From Prague, the Sevcik Quartet came to Boesendorfer Hall Saturday evening. The audience was composed mainly of the dark eyed Bohemians, who welcomed their countrymen frantically, and were delighted with the Dvorák piano trio, opus 90, which is certainly interesting and always new with its whirling forms and its accentuations. The members of the Sevcik Quartet are musicians. They put their emotions into their playing, and, moreover, possess much dexterity and skill. The Mozart B major and the Brahms quintet C major of No. 111, with the Dvorák, made up the program.

Tuesday evening in Boesendorfer Hall the popular Rose Quartet had its third evening of chamber music. Rose is concertmaster of the Opera orchestra; the others are Fischer, Ruzitska and Buxbaum. The hall was crowded this time with a distinguished audience, composed mainly of musicians, teachers and composers, who came to hear the new Bruno Walter piano trio. Bruno Walter is, with Mahler and Schalk, one of the directors at the Opera. Walter was appointed this season. He is esteemed and is a musician of the best kind. His piano trio in F major was played from manuscript, with the composer, a pleasant looking bearded man, at the piano. The trio caused a discussion among the audience, that soon amounted to a heavy buzz. The first two movements were agreeable enough. In the third and fourth movements the music went along at a more rapid pace, and Walter's playing was muffled. Never had the piano a respectable theme. The different parts seemed not to be written for ensemble. If there was any character to these movements, it was the continued grunting, screeching and gnashing of the strings. The faces of the people turned wry, and hisses were heard. The first two movements made up for the last. The Brahms clarinet quintet in B minor which followed relieved one's feelings, and gradually closed and healed the wounds. The recital was started with the Mozart G major quartet.

Ottile Metzger-Froitzheim gave a song recital in Boesendorfer Hall. She is the possessor of a good soprano voice, and has many friends in Vienna. Some declare that she should have obtained the position at the Opera for which she was a candidate a while ago. Her songs, Wednesday evening, were by Schubert, Schumann, Weber, Richard Strauss, Brecher, Pfitzner and Hugo Wolf.

The Society of Music Friends gave their second concert in the form of a Brahms celebration at the large Music Verein Hall. In the year 1862 Brahms came to Vienna and took up his residence near the Prater. The Prater is a great extent of open park land not far from the center

of the city, and was granted to the people by the Empress Maria Theresa. And the good Brahms enjoyed this breathing spot. In 1863 he directed the Singakademie; from 1872 till 1875 he led in the concerts of this Society of Music Friends, beginning with Handel's "Dettingen Te Deum." Following this, he directed works by Beethoven, Bach, Mozart, Cherubini, Schubert, Joachim's symphony, opus 140, older works by Eccard, Rudolf Ahle, Jacob Gallus, Orlando Lasso; and these among the newer ones: Berlioz's symphony "Harold in Italy," Goldmark's "Frühlingshymne," Rheinberger overtures, Rubinstein's overture to "Dimitri Donskoi," Max Bruch's cantata "Odysseus," and violin concertos by Dietrich, Joachim and Rietz; also a number of Brahms' own chorus works. In November of 1874 he was for the first time pianist at a Music Friends concert, and played the E flat Beethoven concerto. The Society in 1875 actually condescended to make him an honorary member. Anton Rubinstein directed Brahms' "Schicksalslied" in 1872. At other concerts of the Music Friends various Brahms works have been conducted by Hans Richter, Gericke, von Perger, Schalk, Ferd. Loewe and Herbeck. The "Deutsche Requiem" and the "Triumphlied" lead in frequency of performance.

The Concert Verein Orchestra and the Singverein, under Franz Schalk, with Dohnanyi as soloist, were the performers on Wednesday. The choruses were the "Schicksalslied," Ruckert's "Nachtwache," Kalbecks' "Letztes Glück," Kapper's "Der Falke," Goethe's "Beherzigung," and Schiller's "Naenie," the "Nachtwache" and the "Behrzigung" being repeated. The rhythms and volume of these strong, healthy choruses gripped the audience. Schalk controlled with a pliant stick, bringing out finely the contrasts and shadings.

An important feature, of course, was Dohnanyi's appearance in the Brahms B major concerto, which he played with fluency and style. His Brahms encore was even more musical. He had a splendid reception.

Professor Thomas, of the Conservatory, directed the A Capella Chorus in a program of sixteenth and seventeenth century music. The composers were Caldara, Gabrieli, Arcadelt, Gesualdo (once prince of Venosa), Regnart, Thomas Weelkes, Orlando Gibbons and Thomas Morley. Not one of the works had been heard before in Vienna. Thomas' concerts are always instructive.

Faber, recently deceased, and much mourned president of the Concert Verein, is frequently mentioned in the Brahms letters, soon to be published by the Brahms Society.

Vivien Chartres, the violinist, scored a real success in Boesendorfer Hall, Thursday. Though they claim that she is eleven years old, she would not lose in prestige if they confessed to a thirteenth or fourteenth. For one thing, she has a strong, clear, facile technic. She smiles through the difficulties; and her tone is sweet and pleasant. Yet there is not enough variety in tone and mood; but this will come. Her program numbers do not compare in difficulty with those of Elman and Vecsey. With these two Vivien Chartres yet does not rank. Her program consisted of the Vieuxtemps concerto in D minor, Schubert "Ave Maria," Handel minuet, Wieniawski "Faust" symphony, Godard allegro from his concerto, Grieg berceuse, Saint-Saëns "Danse Macabre" and Sarasate "Zigeunerweisen."

The Brussels String Quartet were heard in the Schubert quartet, op. 29; Vincent d'Indy's op. 35, and the Beethoven op. 18, No. 5, in Boesendorfer Hall. As usual they were greeted by a large audience.

On account of the illness of Ethel Leginska, her concert was indefinitely postponed.

Emil Pinks, from Leipzig, in a song recital, filled Ehrbar Hall Monday. Alexander Heinemann won another success with his songs Thursday in Ehrbar Hall. Klara Erler and Agnes Bricht-Pyllemann gave song recitals in Boesendorfer Hall.

Virtuoso honors of the week go to Bronislaw Huberman, who filled to overflowing the larger Music Verein Hall on Saturday. He enjoyed such success that he could fill the same hall thrice again this season. It was a Beethoven-Brahms program, Beethoven concerto and G major romance, Brahms concerto and Brahms-Joachim "Hungarian" dances.

M. MARVIN GRODZINSKY.

Wisconsin Conservatory of Music.

MILWAUKEE, Wis., February 11, 1907.

The third term of the school year of the Wisconsin Conservatory of Music began Monday, February 4, with a satisfactory enrollment of new pupils. The conscientious work of the faculty and the artistic results achieved in consequence have elevated the standard and increased the business of this institution of learning to such an extent that the ratio of increase in the number of pupils, as compared with other years and previous to the removal into new and modern quarters, has exceeded the expectations of the managers of the conservatory and is crowding the rooms and teaching time of the instructors.

The sixth recital was given Sunday afternoon, January 27, with the following program: Sonata in D minor (Mendelssohn), Belle Scheibe; Sonata in F minor (Beethoven), Laura Kalman; canzonetta and scherzo (Gade), Maida Laue; "I Think" (D'Hardelot), John Brown; valse in E flat (Chopin), Marie Fossing; nocturne (Doehler), Clara Strasen; "Elegie" (Ernst), Salina Goelzer; "Evening Star" (Wagner-Liszt), Nora Reinhard; "Echoes" (Allen), Mrs. Arthur E. Gross; nocturne in F minor and valse in C sharp minor (Chopin), Mamie La Rock; fantasia and fugue in G minor (Bach), Rose Ernst; trio in C major, for piano, violin and flute (Mozart), Olga Marcan, Henry Winsauer and Frank Effinger.

On February 20 a concert and stage production will be given at Conservatory Hall by the University Mandolin Club and the Haresfoot Dramatic Club, of Madison, Wis.

Melba Takes a Box for the Hubert Arnold Benefit.

Madame Melba has subscribed for a box at the Hubert Arnold benefit, and will be present at the performance at the Hudson Theater on Tuesday afternoon, the 26th inst., to testify to her sympathy for the violinist's widow, who is a countrywoman of the great prima donna. Her protégé, Ada Sassoli, will play a harp solo, and Madame Donalda has added her name to the list of well known artists who will appear. Hubert Arnold, who was an Englishman by birth and a pupil of Carrodus in London and of Hassart in Paris, was engaged by the Victorian Government as violin soloist at the Melbourne Centennial Exhibition of 1888. After three years' residence at Hobart, Tasmania, and a tour with Santley in Australia, he came to live in New York in 1903. Here he was successful both as a violinist and teacher, and on his public appearances invariably earned the applause due to an earnest, capable and conscientious artist. In addition to Madame Melba the subscribers to the forthcoming benefit include Madame Sembrich, while among the assisting performers will be Madame Donalda, Madame Jomelli, Estelle Lieblich and M. Dalmores. The program further includes acts from "The Chorus Lady" and "The Lion and the Mouse."

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MUSIC IN CINCINNATI.

CINCINNATI, February 16, 1907.

The concert Thursday night, February 14, in the Auditorium, celebrated the fifteenth year of existence of the Orpheus Club—a long period for continuous existence of a male chorus through changes and struggles. At the present time the club, under the direction of Edward W. Glover, may be said to be at the very zenith of its progress and prestige. Cincinnati composers on the program and their works were: "Sweet and Low," Van der Stucken; "A Devastating Storm," Bliss; "Night and Dreams," Gorno; "Thou Art Like Unto a Flower," Mattioli; "Still ich in die Ferne Schau," Dr. Elsenheimer; "Gone," Gelbke; "Autumn," Saar; "Redman's Death Chant," Bliss; "Song of Marion's Men" and "Will-o'-the-Wisps," Sidney Durst, the verbal text of the latter having been written also by Mr. Bliss, who is a member of the chorus. This array of local creative talent was enhanced by the soloist, Hugo Olk, concertmeister of the Cincinnati Symphony Orchestra, and Charlotte Louise Callahan, contralto.

The chorus proved its excellence principally in point of musical tone quality and balancing of the voices. A little more swing and verve would have been an improvement—the rhythm not always speaking with vitality. The opening number, "Song of Marion's Men," was sung with fine expression and spirit. Marcus B. Kellerman gave the incidental solo with a beautiful distinctness and clarity, to which he added a subdued poetic temperament.

Mr. van der Stucken's "Sweet and Low" left quite an impression of its musical contents. The chorus gave it with tender, restful mood and with delicately shaded nuance.

Albino Gorno's "Night and Dreams," with a violin obligato by Mr. Olk and the organ accompaniment by Harry Froehlich, showed the College of Music dean in one of his happiest creations, the chorus singing it with a devout, uplifting interpretation.

Much enjoyment was realized in the two songs by Mr. Bliss—"A Devastating Storm" and "The Redman's Death Chant." Both are thoroughly unique and original. The anti-climax of the first, closing with the prostrate cadaver of a little worm, after all the thunders of the storm, was worthy of an unusual amount of inspiration. Mr. Bliss was called up from his seat by the audience and gracefully bowed his thanks for the da capo which it received.

Mr. Olk, violinist, played the "Othello" fantasia, by Ernst; nocturne in D, Chopin-Sarasate, and the Spanish Dance No. 8, Sarasate. He exploited an enormous technic and a superb degree of musicianship.

Miss Callahan's solo numbers were Mattioli's "Thou Art Like Unto a Flower"; "Still ich in die Ferne Schau," Dr. Elsenheimer, and "Gone," by P. A. Tirindelli. In all these she proved herself an artist of exceptional ability. Both in voice and art she is growing in the community. Into the Mattioli song she poured a great deal of poetic sentiment. Her voice is rich and full, and vibrates with temperament. Miss Callahan was overwhelmed with applause and gave as an encore a little English ballad, to which Mr. Bliss played the accompaniment.

A pleasing feature was the joint singing of a boys' choir and chorus of men in the "Jubilate Amen," by Gelbke, and the "Will-o'-the-Wisps," by Sidney C. Durst. The choir boys were taken from the Church of Our Saviour, Mt. Auburn, and St. Paul's Cathedral, James E. Bagley, choir-master.

For many years Louise Dotti, at present engaged as teacher of voice and operatic coach at the College of Music, enjoyed an international reputation as a prima donna in the famous Mapleson Opera Company. Although an American woman her successes were, perhaps, greater abroad than in her native country, and since her retirement to the studio, she is in constant communication with many of her contemporaries, who still favor the footlights. One distinguished artist in particular who renewed Mme. Dotti's acquaintance during the visit of the San Carlo Opera Company in Cincinnati this week was Mme. Nordica. For some twelve years were these two singers intimately associated; ever free from rivalry despite the fact that they frequently alternated the same role. It is, therefore, little wonder that Mme. Nordica should compliment her former friend, and, indeed, present friend. Together with some Cincinnati friends Mme. Nordica entertained Mme. Dotti with a luncheon at the Queen City Club, after which the party were driven to the college and escorted to Mme. Dotti's studio, where many of her pupils were gathered, and each in turn called upon for her best efforts before the distinguished party. The listeners were charmed with the voices and style of singing of the pupils, and in no measured terms Mme. Nordica declared them to be the best collection of voices she has yet heard. She was particularly pleased with Ida Alvis and Sara Comstock, sopranos, who, by the way, make their debut at the College Chorus and Orchestra concert in Music Hall this coming Tuesday evening.

Notwithstanding the fact that Cincinnati has already enjoyed a surfeit of splendid musical attractions calculated to please the tastes of the most exacting devotees of the art, nevertheless, there is an event occurring in this week's musical calendar which is sure to attract the attention of the public in view of its past successes. The College of Music presents its chorus and orchestra in the second concert of the season with capable soloists representing the best talent from various departments in the school's complete curriculum. Jose Marien will again appear as director of the orchestra, while Louis Victor Saar will make his second appearance as director of the ladies' chorus. Both forces will appear to their best advantage in this program, since every precaution has been taken in its arrangement to prove the ascending standard of the institution. Although most of the soloists have been heard to advantage in their specialties ere this, Tuesday evening will see them for the first time as soloists at a college chorus and orchestra concert. Special attention is called to the vocalists, Ida Alvis and Sara Comstock, pupils of Louise Dotti. Miss Alvis' voice is a soprano of beautiful lyric quality, while Miss Comstock is a dramatic soprano, whose voice shows the best possibilities for a successful career. Both young ladies sang for Mme. Nordica at the college on last Wednesday, when the distinguished diva passed the highest encomiums upon their vocal gifts. The violinists merit equal regard from their hearers, as both Madge Macgregor and William Burkel are advanced members of the class of Jose Marien. Miss Macgregor is of rare musical attainment, while the fact that Mr. Burkel is one of the first violins of the Cincinnati Symphony Orchestra suffices for his claims. The fact that Albino Gorno is to present another worthy exponent of his pianistic instruction in Alla Wright, a young lady from whom much is expected, assures satisfaction in this respect. The demand for invitations during the last week especially was so great that even thought they were issued sparingly because of the limited number printed, holders were urged to make every effort to come to Music Hall early on Tuesday night.

Among the piano teachers of this city no one takes higher rank than Frederic Shailer Evans, of the Cincinnati Conservatory of Music faculty. Mr. Evans, aside from the fact that he is a brilliant concert pianist, is a most painstaking, up to date, successful teacher, whose methods are built on solid foundations. What he can do as a teacher was again conspicuously shown in the recital of his pupils on Thursday evening, February 7, in the Cincinnati Conservatory Concert Hall. Much of the pro-

ficiency and talent of the work bordered on professional lines. The program was as follows:

- Concerto, G minor, op. 25, orchestral part on second Piano (first movement) Mendelssohn
Emma Manning.
- Prelude and Fugue, G minor, from Well Tempered Clavichord..... Bach
Prelude and Fugue, B flat major, from Well Tempered Clavichord Bach
Nell Legg.
- Concerto, A minor, op. 85, orchestral part on second Piano (first movement) Hummel
Gladys Shailer.
- Valse Melancolique, op. 68, No. 6..... Grieg
Birding, op. 43, No. 4..... Grieg
The Last Spring, op. 34, No. 2..... Grieg
Norwegian Bridal Procession, op. 19, No. 2..... Grieg
Louise Kerper Harrison.
- Concerto, C minor, op. 37, Cadenza by Reinecke, orchestral part on second Piano (first movement) Beethoven
Minnie Derby.
- Menuetto, from Sonata, op. 31, No. 3..... Beethoven
Scherzo, from Sonata, op. 31, No. 3..... Beethoven
Berceuse, op. 57 Chopin
Valse, A flat major, op. 42..... Chopin
Grace Fortune.
- Serenade and Allegro Gioioso, op. 43, orchestra part on second Piano Mendelssohn
Inez Martin.
- Praeludium, from Suite, op. 10..... MacDowell
Cantique d'Amour, from Harmonies Poetiques..... Liszt
Selma Benjamin.

The San Carlo Opera Company, of New Orleans, closed a very successful season of one week's opera in Music Hall, with Nordica, Nielsen, Campanari and Constantino among the singers.
J. A. HOMAN.

Marguerite Stilwell's Piano Recital in Owego.

Marguerite Stilwell, the young pianist, from New York, gave a successful piano recital on Lincoln's Birthday, in Owego, N. Y., under the auspices of the Owego Social Club. Her program follows:

- Gavotte, B minor Bach-Saint-Saens
Six Variations, op. 34..... Beethoven
Rondo Capriccioso Mendelssohn
Song Without Words, No. 20..... Mendelssohn
Waltz, E minor Chopin
Impromptu, op. 36..... Chopin
Grande Polonaise, op. 28..... Chopin
Impromptu, A flat Schubert
Guitarre Moszkowski
Valse Brillante Luigi Gulli
Dreams Julian Pascal
Mazurka Brillante Liszt



BONCI, AS ARTURO, IN "I PURITANI"



PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1767 and 1768 Madison Square

Cable Address: "Pegujar," New York

ESTABLISHED JANUARY, 1880

No. 1404

MARC A. BLUMENBERG - - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, FEBRUARY 20, 1907.

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BRUSSELS—Messrs. De Chenve & Fils, 14 Galerie du Roi.
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SWITZERLAND—GENEVA: Mr. Henn, 6 Boulevard du Théâtre.
EGYPT—CAIRO: News-stands.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

	United States,	181 Ea.	Austria	96.00
Great Britain	21.25 fr.		Italy	182.
France	21.25 fr.		Russia	12 r.
Germany	25 m.			

Entered at the New York Post Office as Second Class Matter.

SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

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Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
 Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

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AN overheated musical reviewer remarked that "the performance of 'Salome' was as a stench in the nostrils." We did notice some queer looking persons at the Metropolitan that night.

A THEATER for the exclusive production of Johann Strauss' operettas is being planned in Vienna. It begins to look as though Richard of the same name may need something of that sort some day.

THE next Wagner Festival at the Prince Regent Theater in Munich will begin August 12 and end September 14. The repertory will embrace the "Ring" cycle, "Tristan and Isolde," "Tannhäuser" and "Meistersinger."

OSCAR HAMMERSTEIN will invade the domain of Wagner opera in the near future, with a performance of "Lohengrin." The opera now is being rehearsed with a cast consisting of Dalmore as Lohengrin, Donald as Elsa, Sammarco as Telramund, De Cisneros as Ortrud, Arimondi as King Henry, and Sevilhac as the Herald.

THE MUSICAL COURIER is authorized to say that there is no truth in the newspaper report which credited Emil Paur with saying that "the people of Pittsburg do not appreciate his efforts," and that he would resign the conductorship of the Pittsburg Orchestra at the end of the season. Paur intends to stay in the Smoky City just as long as it will have him, and he is thoroughly contented with conditions there.

SCHUMANN-HEINK'S recent California tour seems to have established some records there in the way of concert receipts. In San Francisco the diva's share of her recital was \$3,513, with almost 1,000 free entrants, who knocked down railings in the lobby and crowded into the auditorium. In Oakland the receipts were \$3,605. In Los Angeles, on January 24, the sum realized by Schumann-Heink was \$2,745, and two days later, in the same city, the second recital netted her \$3,119.50! These extraordinary figures are absolutely authentic, and THE MUSICAL COURIER herewith offers a substantial reward to any one able to prove that they are not true. Copies of the original box office statements are in the possession of this paper.

LEST some of us remain in ignorance of the fact, permanent grand opera is given in these Austro-German cities: Berlin, Vienna, Dresden, Leipzig, Cologne, Munich, Hamburg, Frankfurt, Hannover, Budapest, Mannheim, Breslau, Bremen, Prague, Karlsruhe, Wiesbaden, Stuttgart, Strassbourg, Dantzic, Zurich, Darmstadt, Königsberg, Halle, Essen, Posen, Gotha, Dessau, Graz, Altenburg, Coblenz, Stettin, Weimar, Bielefeld, Lemberg, Metz, Coburg, Dortmund, Braunschweig, Gera, Crefeld, Oldenburg, Brunn, Cassel, Barmen, Düsseldorf, etc. Add to this the almost illimitable list of opera houses in Italy, and those in France, Belgium, Russia, Scandinavia, Holland and Denmark, and we have a showing that puts the two great Anglo-Saxon nations absolutely to shame. But, on the other hand, every village in England has a crack cricket club, and Chicago won the baseball championship last summer, while New York had it the year before. Thus each country shines in what it can do best, and its intellectual capacity is reflected in its favorite amusements.

A CORRESPONDENT writes: "Will you please explain the expression, 'merry ha, ha,' which I have encountered recently several times in the newspapers." While this is not, strictly speaking, a musical question, we will endeavor, nevertheless, to enlighten our correspondent. The "merry ha ha" is that sound which issues from the breast of Hammerstein when he counts up his weekly receipts at the Manhattan, and from the breast of Strauss when he receives his European royalties on "Salome," and reads in the New York newspapers that his opera is "decaying matter" and not fit to be produced at the Metropolitan. The "merry ha ha" has also been heard occasionally in the offices of THE MUSICAL COURIER—though tinged with a note of pity—whenever the editors of this publication read that somebody has started a musical journal. In conclusion, it might be said technically that the "merry ha ha" is caused by a concerted contraction of the sarcastical and the E flat major muscles, and usually is pitched in a high, shrill key. The method of performance is a measured legato in the bass, gradually changing to a crescendo e accelerando, and ending in short, sharp staccatos, with one or two treble aftertones, like the bark of a goat.

CONCERTS, DEBUTS AND CRITICISM.

BY THE EDITOR.

PARIS, February 5, 1907.

One of the subjects that touches upon the material side of art and is therefore of deep interest is the concert question, revolving around the time, place, conditions and means associated with that far reaching end, the giving of a concert. Nearly a whole column is devoted to some of the aspects of concerts in its city by the London Daily Telegraph of February 2, and it tells us at once that 1,400, or nearly that many, concerts were given in Central London alone. Here, then, is the cue for some parallels between the old town on the Thames and the young town on the Hudson.

Central London in the above sense means in that section where the well known concert and recital halls are located, which is as if we were to limit our Greater New York concerts to those given in New York and without reference to those given in Brooklyn, Harlem or anywhere in the suburbs, and naturally, as we know, hundreds of concerts are given annually in these sections. But let us limit to Central New York, as the Telegraph does to Central London, and investigate somewhat in order to ascertain how we stand in comparative concertology.

With the exception of a few weeks, concerts are given in London all the year round.

In New York concerts are given from the middle of October to the center of May—seven months; and during the other five months the silence of Dean Maitland is not in it—with the exception of the Popular Orchestral Concerts of the summer months. Now, then, if in the 1,400 concerts of Central London the popular concerts are included—promenades, etc.—we must also include our own promenades, although we sit and listen, instead of promenading, while the Londoners stand and listen, instead of promenading.

New York—Central—has the benefit of no less than 200 orchestral and choral events during the year, counting the visiting orchestras, the Philharmonic, the Symphony and the Choral—no, choral concerts such as the tiresome, old, resuscitated scores that put people to sleep now as they did one hundred to two hundred years ago. I know this is sacrilege, but then we shall have to make the best of it. If the conductor of the concerts of choral music, in which the old dummies are brought to life for a moment and then put on the shelf again for another century or forever, were to give the American composer a little chance, we might hear what our contemporaries have to say, instead of being fastened down again and again to the musical rule of three just for the purpose of showing how wise a conductor can be when he and a music publisher get together to find old scores, rejected scores of years ago by the very nations in the midst of whom they were written. I suppose we must have the "Messiah" several times around Christmas each year, because nearly all chorus singers have become accustomed to it and there is very little to rehearse, and I agree to that as a good business scheme, because people who have studied Kant, Spinoza, Spencer, Wilde, Renan and Shakespeare, too, will keep away from a "Messiah" performance, whereas those who have not read the stuff written by the aforementioned will rush to a "Messiah" performance as a rehabilitation from the year's adventures. It is a good business proposition, but unless our American composers put some steam on and insist that New York must listen to their works, once anyway, the old claptrap monotone, unisono chorus, or even polyphonic chorus with mathematical counterpoint to enliven the occasion, will continue to disport itself under the batons of the conductor supported by Americans to keep American music beyond possibility. I do not refer to any particular or indifferent conductor—I mean nearly all and every one.

But this is getting away from the computing idea with which this letter started out. Counting, therefore, for Central New York the orchestral, the chorus orchestral and the opera Sunday night orchestral and the various events in which orchestras are brought to play, there is no reason to doubt that 200 such events take place in the seven months of our musical year, including our summer promenade orchestral concerts. There are about 200 days in our season. There are Carnegie Hall, Mendelssohn,

Aeolian (not counting Aeolian invitation affairs), Carnegie Chambers, and this must make an average of 150 concerts in the first two, (the orchestral not counted here), making 300 more and 50 scattering.

I cannot see how New York can show one-half of the 1,400 concerts given in London.

But.

But there must be twice and fourfold more money taken in in the 600 or 500 musical affairs called concerts in Central New York City than is taken in in all forms by the London 1,400 events.

Why?

Because the 1,400 London Central events represent in hundreds upon hundreds of cases, debutant affairs, given for the purpose of securing newspaper notices. As the London Daily Telegraph says: "How the poor hearts of some of these must bleed when, after going to the expense of a concert, they find themselves completely ignored by the critics." I do not believe it is an exaggeration when I say that 500 concerts in the list of the 1,400 do not produce an average of ten dollars per concert receipts. There must be hundreds of which the receipts do not average the hall hire, given by the London paper at about 35 or 40 guineas—175 to 200 dollars. I know it to be a fact that there are a few artists only who can draw in London sums to cover their concert expenses and still a smaller number who can go to London, give a concert or recital or two and get back home with £20 or 100 dollars clear in their pockets—only a few. There are artists who play in London at £20 or 100 dollars who, when asked about America, will demand \$300 an appearance, all railway and steamship (first class) expenses, and no less than 25 or 30 appearances guaranteed, and part of the money deposited before they leave for America. And here I have seen them enter third class compartments on Continental trains, and they never travel first class in England or anywhere.

But I believe that is over, that kind of engaging on the part of responsible American concerns or managers; I believe there are some managers who will consent to such an arrangement, but they will not be able to meet it hereafter, because the American piano manufacturer who has stood behind these contracts in years past is through with that habit of putting money out. There is no question that artists of merit can go to America and make thousands when they make hundreds or nothing here in Europe; but no more on the old guarantee and first class style unless they themselves will go first class at their expense. The manager and the piano houses will not do it any more—except in the case of a few choice fine vintages. Otherwise that system has run its course.

The probability is that the 1,400 London Central concerts do not take in actual money as much as the 600 or less concerts in New York reach in their actual revenue by one-third. Some singers have repeated receipts of £1,000 at recitals, merely with one accompanist. Many have receipts of £60, 80, 100, 150—I mean in New York. Some pianists and violinists have repeated—over and over—receipts of £80 to 600 in New York. But the chief reason for the low London average is, first, that there are too many concerts and, next, that there are too many debutant concerts. All of these people—because they cannot take in any money—have their eyes on America. Without America as a foreground the whole London concert system would dwindle into the legitimate demand, which is about half or less than half.

It would be interesting, for instance, to take up a list of the concerts given in London during the year 1900 and then trace the players and singers who gave them and see what has become of them, whither they have drifted and what they have since done. If there were 1,200 concerts in 1900 in London, in which 2,500 musical geniuses participated, what has become of 2,400 of these people, who spent hundreds and thousands of dollars and years upon years upon their musical education in order to get a chance to appear in London and then—disappear forever?

I do not assume that 100 of the 1900 list can be traced, and



if traced many of the 100 are teachers at two or four shillings a lesson; but where are the other 2,400?

Where are the other 2,400 of 1901?

Where are the other 2,500 of 1902?

Where are the other 2,500 of 1903?

Where are the other 2,600 of 1904 and of 1905?

Where are the other 2,800 of 1906, because an average of two to a concert is low, and therefore a legitimate basis for such a question?

Where are these 17,800 young men and women who have appeared in London during the past seven years—100 being accounted for as successful each year, leaving these 17,800 to be accounted for? It is a very low estimate, and the question can therefore be put again by asking, what has become of these good, sincere students, many with justifiable aspirations, these 17,800 who, after playing or singing in London, went out or in to this great musical globe to do something?

Of course it is impossible to find 100 successes each year in a London season; there are not 20 permanent successes; but we grant 100 because we consider a debutant successful who maintains a position of consequence as a teacher, even if the artist or virtuoso failed as such. But of the balance of the lot of London concert givers, amounting at a low estimate to 17,800 in the seven years past, not a vestige can be found. There must have been that many in seven years, for otherwise the teachers or schools that taught them could have had no pupils. There must have been at least that many in seven years, or the many London musical managers could not have enjoyed their incomes, automobiles, fast horses, yachts and other luxuries of the London musical impresario.

Kussewitzky and —

Now, then, in going back over 1906, who was it among all the debutants or artists with London, Berlin, Vienna, Paris, New York, Milan, Leipzig—in fact, the earth—who was it who made a pronounced success so that he stands enrolled among the accepted successes of the past known to the concert world as the competent artists?

Berlin must have had as many concerts as London; but suppose we allow that many of the Berlin singers and players desirous to come before the world are also included in the London, Paris and other city lists, and suppose we reduce for all European cities the new candidates of 1906 down to 2,500 in toto; how many of these 1906 candidates of the 2,500—a ridiculously small figure for the whole of Europe—made such a decided success as to be enrolled among the accepted artists in music?

In the violin department, Albert Spalding and Karl Klein. Is there any other violinist who has been by general consent in 1906 added to the list of active virtuosos?

Pianist in 1906?

Singer in 1906? Yes, Maria Gay made a big sensation in London as Carmen, and she must be added to the list of recognized forces.

The one overwhelming sensation of Europe in 1906—that is in Western Europe—was the appearance of the marvel of the double bass—a renaissance of the days of Bottesini and Dragonetti—the great contra-bassist Kussewitzky, whose performance set Berlin wild, after he had already had ovation following ovation in Moscow, St. Petersburg, Kiev, Warsaw and other Russian cities. That was the virtuosi sensation of 1906, and there has been no opportunity to hear him in France, Belgium or England, because his time is all taken up in and about Berlin at present. But Kussewitzky is the finished artist, and is merely added to the concert list as one of the recognized virtuosos of the hour.

Where are the players and singers from among the 2,500 debutants of 1906 that are now universally known through Berlin, London or Paris successes, or through successes in all the three cities? I can see

only the two, Klein and Spalding. All the other violinists before us are the former ones; all the singers the former ones; all the pianists the former ones except possibly Germaine Schnitzer, through her American successes, although I think she is a product of 1905.

London has put no virtuoso on the permanent platform from among its long list of debutants (Madame Albani is still securing engagements and Patti proposes to sing at the Santley compliment); Paris has not launched a universal artist from among its 1906 debutants; Berlin none, and the whole of Europe none. All the Hammerstein and Metropolitanists have been on the stages here for years; there is no new one. Kussewitzky, out of demoralized Russia, is the one great star of 1906.

Prospects.

What is to be expected of this musical career anyway? The people of Europe will not give any extensive pecuniary support to the musician, and the result is that, with the exception of those whose names are identified with America, most are struggling for an existence. There are a few writers of opera whose stipends in the shape of royalties give them an income a little beyond that of an American clothing traveling salesman; not a big one, but an average clothing house traveling man. Virtuosos acquire a competence when they succeed in America; when not they still gain in influence sufficient in Europe by having been in America to advance their condition here. I found most of the better grade of musical artists living very modestly, with certain artistic surroundings, some heirlooms, gifts or the result of a dot, but there are no musicians living in luxury—very few. Ysaye has property made entirely out of his American tours and pupils. Kreisler is beginning to become an investor—America. Joachim has been before the public more than a half century; if he, during that time, with his modest manner of life, has not accumulated as much as an average German merchant, it shows how little money there is in music in Germany; but his case is also exceptional. Say there are several dozen musicians of wealth outside of those who are recipients of opera royalties; what are several dozen or several hundred compared with thousands of practicing artists, to whom must be added thousands of debutants each year?

The critics of London and Berlin, upon whose shoulders is loaded the duty of commenting on these thousands of newcomers, are not using their literary opportunities to destroy the chances of the young women or men who present themselves as candidates for public favor. They are rather kind and generous to the debutants, and their critical formula is now about in a state of automatism, for their terminology has been exhausted and new idioms are reserved for the few great or significant events in music. This makes the criticisms on all these young people about alike and has finally made them useless, particularly if the person for whom they were intended has no facility to spread them and make herself or himself known beyond the circumferences of influence to which necessarily every daily paper is limited. Hence the thousands of publicly appearing musicians of or about whom the musical world hears no more; they drop to their natural level, some one will say. Not all; they are forced down into a level which neither their studies nor their qualifications anticipated, or—it must then be admitted that the criticisms of the daily press are of no value at all. I have had such a quantity of daily newspaper criticisms submitted to me by artists during the past thirty years that a Brockhaus Lexicon would not be big enough to bind them, and yet what did it, after all, amount to in 97 out of a possible 96, as an American piano manufacturer once claimed in a prize competition? Where are the 97 great successes in music in every possible 96?

Is not the whole system on a false basis? How

can every new singer have an excellent voice, a correct method, a proper conception of interpretation, a clear and lucid manner of enunciation in all the languages used by her or him and an agreeable stage presence, besides the natural gifts possessed—as it were?—That is what nearly all the criticisms said or say. Hence their value has deteriorated, and all value deteriorates by means of its common application. If every man could get a Diaz or a Corot or a Lebourg, why the picture dealers would not be able to occupy the present expensive premises. The fact is that criticism of anything in motion is always uncertain. The only real music criticism is the analysis of a score or composition without the aid of an instrument, just as a book, after it has been read, or a picture, after it has been studied, is a legitimate object of criticism. But something moving, whose very movement is the center of attention and so divides the functions of the critical faculty that the necessary concentration is impossible, is not a proper subject for criticism unless, by repetition over and over again, it becomes as familiar to the critic as the book he analyses. Now, then, in criticising a new singer, not only the songs she sings, but she herself as a human document, as the interpreter, must be and is criticised. In fact, it is not the music, which the critic is supposed to know, but the singer and her action of singing the music, that is criticised. Particularly with a debutante, naturally nervous, and hence hardly ever in the best of shape, it is impossible to do justice to the subject, and therefore the London and Berlin critics apply the usual soft soap in nearly every case, first, because they are generous, and, next, because they cannot help being bored and indifferent, and, next, because their vocabulary is exhausted anyway.

This uniformity of praise, this soft soap, this application of the automatic dismissal of the subject under well understood conditions, this incessant demand upon them to listen to hundreds and thousands of persons they will never hear again, and if again surely not under interesting phases, this knowledge of the object of the concert or debut, this special knowledge that their criticism is to be the basis of an exploitation makes them indifferently careful not to say anything or chiefly to say something equivalent to nothing. Hence we never see such statements as "the singer failed utterly and completely" or "the pianist should return to the master and learn how to play passage work without interrupting the rhythm or phrases" or "the young man had better become a chauffeur; there is no music in him; but if he thinks there is, the horn of the chauffeur is the one instrument he can use properly," or "the parents were ill advised; the young woman cannot sing an octave—not five notes consecutively in tune." And because such definite statements are lacking and because the world knows that thousands of these young people are unfit for the difficult or laborious task music prescribes, there is no confidence in the criticism, and the persons are usually not heard and not heard of again.

It is really monstrous to think of 1,400 concerts in London and such concerts! The lot of the critics is certainly not a happy lot there, and they are doing the best they can. They cannot revolutionize conditions, and as the daily papers take the advertisements of the concert givers, naturally the critics must be sent to write up the concert givers, for that is the object of the advertisement. As no one pays to go to these concerts, it is known that the advertisements are not inserted to draw money, but to draw the criticism, and that is what they do. And when there are no advertisements there are no criticisms, like here in Paris, of which, however, more anon.

BLUMENBERG.

SCIENTISTS are calling attention to curious spots on the Sun. Could they possibly mean the musical department?



Dr. Muck says that Strauss' "Salome" will not live. Perhaps Strauss feels as did Sir Walter Scott, who penned these lines:

Sound, sound the clarion, fill the life!
To all the sensual world proclaim,
One crowded hour of glorious life
Is worth an age without a name.

Dr. Muck also said: "Strauss' 'Also Sprach Zarathustra' reveals a complete misconception of Nietzsche's philosophy, at least according to my views on that interesting subject." Does it ever strike the learned doctor that perhaps there are those who consider his views on Nietzsche's philosophy all wrong, at least according to Strauss' treatment of those doctrines?

As being of interest in the "Salome" discussion, THE MUSICAL COURIER reprints on another page an essay by Ernest Newman under the caption of "The Censored 'Salome.'" It is a matter of pride to this paper that it thought the same things as Ernest Newman and printed them first. The two articles crossed in the transatlantic mails.

Ysaye conducted opera at Covent Garden, London, but according to reliable report made rather a poor job of it, and got practically nothing out of his singers. He should have picked up his violin and showed them how to make the music sound.

At the forthcoming New York Philharmonic concert, Olga Samaroff will play the Grieg piano concerto, and at the Boston Symphony concert in Carnegie Hall tomorrow (Thursday, February 21) the indefatigable Russian-American pianist is slated to handle the solo part in Tchaikowsky's B flat minor concerto. Madame Samaroff has been playing tremendous programs this winter, and has been winning tremendous praises from the public and the press. She will amaze some of the blasé pianists in our thriving city who have not heard her since last winter.

Dr. Muck, of Boston, went to Chicago to hurl defiance at Strauss. Emil Paur, of Pittsburg, went to Boston, and there took up the cudgels for the composer of "Salome." The energetic Emil spake unto a reporter as follows: "New York is morally unfit to sit in judgment on 'Salome.' I heard it in Dresden a year ago, and it impressed me as being transcendently beautiful. The charge of immorality is absolutely unjust, and, considering the source whence it comes, positively ridiculous. New York is one of the wickedest cities in the country. It makes a pretence of virtue, but beneath the surface it is rotten to the core. Think of such a city protesting against a beautiful musical production like 'Salome' on the ground of its immoral influences!" It is indeed worthy of more than passing notice when an inhabitant of Pittsburg does not see things as black as they are painted.

"Der Himmel hängt voller Geiger."

Oscar Hammerstein is cartooned this week. When the artist had finished the impresario's picture he showed it to him. "Very good," said Oscar, "but you ought to see Melba draw."

Jean Gerardy, the well known 'cellist, is to be married in April to an English lady. The wedding will be the final chapter of a romance which began with a chance meeting at a concert hall three years ago. An engagement followed, but the exigencies of his profession and scruples as to whether he was justified in asking his wife to share them parted Gerardy from his fiancée, and the contract was broken. More than a year went by. Gerardy was performing at a London concert last December when a lady entered and took her seat in the front row of the stalls. Their eyes met, and when the audience had gone their friendship was renewed, and the breach healed. The re-engagement soon followed. At least, that's what the London Daily News says, from whose columns the foregoing story is lifted verbatim.

Hekking has returned from the California coast, bearing many honors and not a few shekels. He promises a recital soon—told about elsewhere in this issue—and will play an imposing number of what a certain German critic would call "hitherto here by

their names familiar, but by 'cello concert givers not played, works." They are three new numbers by Sinding, Dvorák's "Im Walde," andante and finale from a concerto by Kauffmann, rondo by Boccherini, "Andante Symphonique" by d'Erlanger, and "Romanze" by MacDowell.

Although Sir Edward Elgar has "sharpened some of his works with cloyless sauce," it remained for Algernon St. John Brenon—what a mellifluous mouthful!—to allude to him in the Morning Telegraph as the "Worcestershire Wagner."

Town Topics said last week that the chorus of the Metropolitan often reverses an old geometrical axiom by singing in two times at the same place.

Arthur Hartmann, the great mimic, who also plays violin, never made a bigger hit in his life than when he sat down at the piano in the Hotel Majestic parlor one night several weeks ago, and gave some imitations of the playing and stage mannerisms of half a dozen famous European pianists. The audi-



THE OBSTREPEROUS OSCAR.

ence applauded frantically and shouted with laughter. It consisted of Rosenthal, Joseffy and one ordinary citizen.

Emil Paur is known as an implacable enemy of the encore habit, and when artists play with his orchestra in Pittsburgh they usually have to content themselves with recalls and bows. At the Carnegie Hall concert here last Wednesday, Paur was applauded for his solo playing in the Liszt-Busoni "Spanish Rhapsody," and, after appearing before the ramparts three times or so, and acknowledging the hand clapping, he appeased the suffering audience with an encore. Suppose the conductor had refused him permission to pay heed to the clamor!

The excellent press agent writes: "On the roof of the Victoria Theater, which in the summer is conducted as a roof garden, with a farmyard attachment, Oscar Hammerstein has been raising chickens. When the grand opera season began Hammerstein conceived the idea of giving the brood new names, calling them after his famous songbirds of the Manhattan Opera House. The name of Melba was assigned to a stately Leghorn, a lusty bantam was christened Bonci, and a speckled fowl of great lung power became known as Renaud. A complete revision of the nomenclature was made yesterday by the impresario after he and his son William visited the coop. Melba was discovered carrying on a most scandalous flirtation with a member of the chorus, and hereafter will answer to the name of Campanini. And perhaps you can imagine Oscar Hammerstein's disappointment when he found that Bonci had laid an egg."

Reports are reaching the city by all routes about the great success Katharine Goodson achieved last week in Northampton, Mass., on the occasion of her appearance there with the Boston Symphony Orchestra. She played Liszt's A major piano concerto, and the performance moved a famous Boston piano sharp to write to this office: "After seeing and hearing Katharine Goodson last night and noting her frenetic popular success, I am of opinion that she is giving a severe and perhaps fatal jar to the lingering belief which credits the English with being lacking in temperament." Miss Goodson's engagements are many, but they do not seem to include a New York recital, more's the pity. She played with the Pittsburgh Orchestra at Springfield, Mass., on February 19, and is booked with the Kneisel Quartet at Philadelphia on February 25, and at Brooklyn on February 28; recital in Boston on March 14, appearances with the Kneisel Quartet in Boston on March 19, and with the Boston Symphony Quartet in Washington on March 20, and in New York on March 22.

The wittiest musician in Chicago reports that Dr. Neitzel confessed to being enceinte with a book on America.

Some one has been spreading around town the rumor that the policy of THE MUSICAL COURIER is to be changed. It is. The new policy will be: More news than ever.

LEONARD LIEBLING.

Dr. Muck does not admire Strauss' later works. These were written after Strauss became a conductor at the Berlin Royal Opera. Dr. Muck is also a conductor in that institution, and he was there before Strauss. The Berlin musical public admires Dr. Muck greatly, but it talks less about him than it does about Strauss. Therefore it follows that while Dr. Muck's criticism of Strauss' later works is very harsh it is at the same time very human. Dr. Muck's decision to play Strauss' "Symphonia Domestica" here this week with the Boston Symphony Orchestra is a fine example of self sacrifice.

PHILADELPHIA'S NEW CONDUCTOR.

Leandro Campanari, late conductor at the Manhattan Opera, has been engaged to take the place of Fritz Scheel as leader of the remaining Philadelphia Orchestra concerts this season. Scheel has not yet recovered from his recent nervous breakdown, and has been ordered by his physician to attempt no more hard work at present. Mr. Campanari is an excellent man for the place, and indeed it would be difficult at this writing to designate a more fitting one. His long years of experience with the baton, his splendid musicianship, ardent temperament and wide culture should enable him to achieve exceptional results with the well drilled Philadelphia players.

Leandro Campanari was born in Venice, October 20, 1859. He took to the violin as a child, and was introduced to London musical society in the parlors of Lady Wilburn by Sir Julius Benedict. At fourteen years of age, having already traveled in Italy as a prodigy for two years, he entered the conservatory at Milan under Antonio Bazzini, study-



LEANDRO CAMPANARI.

ing counterpoint and harmony under Michele Saldain. After graduation he studied conducting with Franco Faccio, and then began his professional career as leader of the violins and assistant conductor in various Italian opera houses. Campanari has conducted in London, Paris and Milan. He was engaged for a series of concerts in Venice with Nikisch and Weingartner.

APROPPOS of the "Salome" incident and the Thaw case in New York, the Paris Gil Blas prints the most pertinent comment which has thus far appeared. The Gil Blas hits the nail on the head when it says: "For Americans immorality lies not in the fact, but in the publicity. Be vicious at your leisure, so that nobody knows it."

THE New York Times says of Hammerstein's Manhattan Opera: "It seems that the golden horseshoe is not, after all, the palladium and mainstay of opera in New York and that people do go to the opera to hear the music. Or, if not that, then a good many go to hear a famous prima donna. Mr. Hammerstein has confessed recently that at one of his performances in which Madame Melba took the chief part the receipts amounted to \$11,000. It is a good deal of money. It is a sum that is not often

exceeded, we fancy, at the Metropolitan Opera House for a single evening's performance, even with the attraction of great singers there, plus the irresistible magic of the 'glittering company' and the warm glow of diamonds and the presence of social distinction that is spread over even the humble standee there."

AFTER three years of hard begging, the fund for the new Academy of Music, in Brooklyn, is complete. The cornerstone of the edifice will be laid during the spring, and it is announced that the building will be dedicated one year from this April. The proposed Academy is to take the place of the old one, destroyed by fire the last day of November, 1903. At last Brooklyn is to have a grand auditorium for concerts and opera and big assemblies devoted to other educational works. There are to be small halls for chamber music concerts and lectures, and a number of studios and offices are to be added. The optimists are very hopeful now, but the pessimists declare that they will wait until they see the new Academy. The site (located on Lafayette avenue, near Flatbush avenue) and the building will cost over \$1,000,000.

THE VOCAL PROBLEM.

The unfortunate condition of many of the aspirants to musical honors has attracted general attention. Full of hope of fame, the prospect of wealth and of an improved social position, how many young men and women abandon such prosaic pursuits as typewriting and bookkeeping on poor salaries to follow the fascinating vision of an artistic career, with its applauding audiences, its enthusiastic recalls, its cartloads of bouquets and vanloads of laurel wreaths, its receptions in the palaces of the Four Hundred, and its piles of checks, while in the distance beckons the fairy specter of European triumphs and castles in Spain. But in most cases only a few years have to elapse, and we see the lordly tenor and the queenly soprano utterly bereft of illusions, their high ideals vanished. The hard, everyday struggle for daily bread has laid hold of them, while they curse the flattering friends who advised and the teachers—too often not quite disinterested—who encouraged their ambition, instead of warning them against embarking their frail barks in the whirlpool of art.

Dr. Bruno Molar in Die Stimme, writing of the overcrowding and consequent misery in the ranks of the profession, tells us that in three years he examined 122 singers and would be singers, and scarce one-third of the number could ever make any kind of success. The great proportion of the male aspirants were from the workers in stores or offices; they had been members of some little singing society, and their comrades and friends assured them that they ought to cultivate their voices. In all these cases there was neither energy, patience nor perseverance, most of them voices not capable of effective training, and without resources for prosecuting their studies. What is the result? They are content with their voices as nature made them; they study their parts hurriedly, in order to obtain an engagement speedily, to "make money." In such instances it is useless to think of forming or building up the natural vocal gifts, of cultivating the most natural tones, or of a systematic training of the natural voice to its greatest volume, its highest expansion, flexibility or beauty. To add to the sorrow, there is always a danger of the voice failing during training. Even when the singer has appeared for one or two seasons, there is always the prospect of a breakdown, for even the strongest natural voice cannot, without years of study, bear the fatigues of the stage. Then what happens? No engagements? Well, what next? Become a teacher! In a late number THE MUSICAL COURIER said: "It is not the most encouraging pursuit to be an ordinary music teacher in the United States, but in Europe it

amounts to abjectness and desolation, with no prospect ever to get out of the temporary gloom except a commission on a piano purchased by the pupils' parents." This is a pessimistic editorial, but that kind once in a while is salubrious.

THE musical writer on the New York Sun has made some important discoveries. They were voiced in an article which he wrote last Sunday, and are as follows: I—Rockefeller recently gave \$32,000,000 for the cause of general education, but not one cent for music. II—New York has no orchestra of the first rank, and never will have until some public spirited citizen donates a sum of money large enough to maintain a permanent orchestra with salaried players. III—New York has no first class choral body of large proportions, and never heard perfect chorus singing until last week, when the Mendelssohn Choir, of Toronto, gave its two concerts here. IV—New York is an opera ridden town and opera is the direst foe to absolute music. V—"Society" is not musical. VI—Critics of the daily newspapers are not consulted by operatic or concert managers when they engage their artists. The managers are guided solely by public preference as expressed in the box office receipts, and care nothing for the opinion of the critic so long as all the seats are sold. THE MUSICAL COURIER is glad to see that it has found a disciple in the Sun writer, for he supports eloquently all the contentions that have been made in these columns within the past few weeks. The Sun article seems to have been inspired by the re-engagement for next year of Lina Cavalieri at the Metropolitan. The critic denounces her roundly and also those who are responsible for her re-engagement. What is the use, oh bitter brother of the quill? In these days of popular mental and moral uprisings, the voice of the individual cries out in vain against the mighty chorus of the people. Vox populi, vox dei—which means, shut up your mouth, the public knows best.

MUSICAL anniversaries for the last week of February include: February 23, Georg Friedrich Handel, born at Halle, in 1685; Edward Risler, born at Baden-Baden, in 1873; 24, Johann Baptist Cramer, born at Mannheim, in 1771; Arrigo Boito, born at Padua, in 1842; Vincenz Lachner, died at Hannover, in 1895; 25, Enrico Caruso, born in Italy about thirty-three years ago; Armand Louis Couperin, born in Paris, in 1725; Siegfried Wilhelm Dehn, born at Altona, in 1799; 26, Filippo Marchetti, born at Bologna, in 1835; Karl Davidoff, died at Moscow, in 1889; 27, Julius Stern, died in Berlin, in 1883; Anton Reicha, born at Prague, in 1770; 28, E. Parish-Alvars, born at West Teignmouth, in 1808; (Gioachino Antonio Rossini was born in leap year, on February, 29, at Pesaro, in 1792).

SCHUMANN-HEINK was to have made her debut at the Metropolitan last Friday as Brangaene in "Tristan and Isolde," but was incapacitated from appearing because of a severe cold, which at the present moment is much improved. Schumann-Heink's other operatic appearances were scheduled as follows: February 19 (Philadelphia), Brangaene; February 26 (Philadelphia), Fricka; March — (New York), Fricka; March 19, Erda in "Rheingold"; March 21, Fricka in "Walküre"; March 27, Waltraute in "Götterdämmerung"; the last named three in New York.

CARUSO, who is receiving \$1,500 per night at the Metropolitan, demands \$3,000 per night before he will renew his contract, which has one more year to run. In the event of the refusal of the Metropolitan to pay the advance, Caruso threatens to go over to Hammerstein. Caruso will probably get the "raise," for without him there would be no Metropolitan, and he knows it.

BESSIE ABBOTT'S BRILLIANT CAREER.

An American singer, who, although still a young woman, has won an international reputation, reflecting honor upon her native country, is Bessie Abbott, one of the stars in the Conried constellation.

She was born near Ogdensburg, N. Y. Her ancestors, on both sides, were distinguished. On one side was the aristocratic Pickens family of South Carolina. Andrew Pickens, Governor of that State, was later the United States Ambassador to Russia, and won high distinction as a diplomatist in St. Petersburg. On the other side, Miss Abbott is descended from the Abbotts, of Abbottsford, England. She is the grand niece of the late Archbishop Benson, of Canterbury.

Before Miss Abbott began to cultivate her voice she had pursued, with zeal, a full course in the excellent school of St. John's Convent, New York. Soon after her graduation from this institution she became a pupil of Frieda Ashforth, a successful singing teacher, who, perceiving her exceptional talents for music and rare voice, undertook to give her a complete course of instruction.

The young singer was so fortunate as to enlist the earnest interest of the de Reszké brothers, who, as soon as they heard her sing, pronounced her a phenomenon and insisted that her manifest destiny was grand opera. They advised her to go to Paris for a finishing course with Fidèle Koenig, chef de chant of the Grand Opéra, and for special instructions in mis-en-scène with Capoul, second director of the company. While in Paris, studying with great assiduity, the American girl received many valuable suggestions, and constant encouragement from Jean de Reszké, whose interest in her development never flagged. For three years Miss Abbott divided her time between Paris and New York, and when here she continued her studies with Mme. Ashforth, whom she then esteemed and still regards as a great teacher.

When Miss Abbott was ready to begin her professional career her equipment for grand opera was exceptional. November 21, 1901, she signed a contract with the management of the Grand Opera House, Paris, and December 9, having rehearsed under the guidance of Pedro Gailhard, the opera director, made her debut as Juliette. The next morning she awoke to find herself the most talked about young woman in Paris, and, like the poet, to find herself famous. Her success was unequivocal. Her status was fixed. She was classified by the critics as a remarkable singer. These arbiters of the destinies of singers vied with one another in their praises of the debutante, showing an unusual concordance touching the lovely quality of her voice and the artistic way she controlled it. They referred, too, to her fine histrionic powers and to her intelligent conception of the character she portrayed. Her success was so notable that the leading newspapers of Europe and America soon teemed with her praises. Her subsequent appearances, some of which were made in the cast with Jean de Reszké, emphasized that of her debut triumph and enhanced her rapidly rising reputation. Heralds of her proud achievements abroad crossed the Atlantic, and soon Conried's agents were negotiating with her. The result was a five years' contract, with the prima donna, binding her to sing in the Metropolitan Opera House.

When, a little more than a year ago, Miss Abbott, fresh from her triumphs abroad, made her New York debut, history repeated itself. Her success was just as sensational as it had been in the Grand Opera House, of Paris. The New York critics for the nonce discarded their inkpots of gall and dipped their pens in honey. The American girl received such a reception, as she deserved, both from audience and critics.

The many successes which the singer has made since her first appearance with Conried's forces is so a matter of musical history that they need not be recapitulated here, and her true artistic measurement so often has been taken that neither a description of her voice nor an analysis of her art is called for in this sketch.

While in France and England, Miss Abbott was the recipient of many honors. The King and Queen of England gave her a diamond "coronation medal," chaste and beautiful, which the singer values almost beyond any of her possessions. This royal distinction is but infrequently conferred. King Oscar, of Sweden, presented her with a chain of diamonds, and President Loubet's appreciation of her rare talents took the form of an ornate diamond pin. This ornament was designed by President Loubet himself. The grace and generosity of the music loving French ruler, however, did not end here; he bestowed upon Miss Abbott the decoration of the Order of the Academy. These are only a few of the distinctions conferred upon the American while she was building a reputation in the musical centers of the Old World. Before she left Paris for New York Miss Abbott was presented with a huge golden laurel wreath by the subscribers of the Grand Opera House.

Considering that the career of Miss Abbott began only three years ago, her repertory is very large. She can sing at short notice in these operas: "La Bohème," "Martha," "Romeo and Juliet," "Rigoletto," "Lucia," "Traviata,"

"Faust," "Lakmé," "Sonambula," "Hamlet," "Fra Diavolo," "Don Juan," "Magic Flute," "Figaro," "Manon," and several others. Her recital and concert repertory is also very large.

"Singing Off Pitch."

New York, February 17, 1907.

To The Musical Courier:

In reply to the article "Singing Off Pitch," I will state one of my own experiences: When I was a student of the Royal High School of Music, in Berlin, my teacher, who, in his position, did not need to be afraid of losing a pupil or of hurting my feelings, asked me one day: "Don't you hear that you are singing off pitch?" I said, "No, sir; but I feel it."

Of course, he could not make anything out of my answer except a joke, and I myself, at that time, did not know what it really meant. It was not until many years afterwards, when I learned that importance must be given to the right placement of the voice rather than to the voice itself; that I knew what I meant by the expression, "I feel it," when singing off pitch.

Perhaps this may enable me to partially answer your question: "Why does the singer not hear when he sings off pitch?" "Not being musical" is too flimsy an answer to solve the question. My explanation is as follows:

Without any exception a tone off pitch is not in its proper place, and is sung with a false attack (falscher Stimmenansatz). The false attack causes a swelling of the muscles and that very likely benumbs the connecting pipe between the tympanum (Trommelhoehle) of the ear and the pharynx. The singer cannot hear himself distinctly and has, besides, no control over his voice.

And, furthermore, to avoid any misunderstanding, when I say that every tone off pitch is not correctly placed, it does not therefore follow that every incorrectly placed tone is off pitch. But, if the tone is placed correctly the danger of singing off pitch is certainly greatly lessened, if not avoided entirely.

MME. ERNEST TEMME.

Maud Powell's Return.

Maud Powell has just returned East after a successful series of concerts in the Middle West. She played in Baltimore, January 18; Rockford, Ill., January 20; with the Amateur Music Club, of Chicago, January 21; at a private musicale in Chicago, January 23; with the Chicago Orchestra on January 24 and 25; in Faribault, Minn., January 28; with the St. Paul Orchestra, St. Paul, Minn., January 29; in Clinton, Ia., January 31; in Urbana, Ill., February 2; in Jacksonville, Ill., February 4; at the State Normal School, Oxford, Ohio, February 6; with the Cincinnati Orchestra, February 8 and 9; at a private musicale in Chicago, on February 11, and in Washington, February 15.

The Robert Grau Testimonial.

Among those who have secured seats and boxes for the Robert Grau testimonial benefit at the Majestic Theater Sunday evening, February 24, are Signor Caruso, Madame Sembrich, Felix Isman, Edward Wasserman, Katie Barry, Edward Lauterbach, Signor Scotti, Nahan Franko, Henry Maillard and many members of the Lambs Club. The concert will begin at 7:30 p. m. owing to its extreme length as no less than 200 well known artists are to appear. One feature being the singing of the "Star Spangled Banner" by twenty well known prime donne who have been at some time or other under the management of the beneficiary.

Mrs. Freer's Songs Sung by Many Singers.

Eleanor Everest Freer's songs are in the repertory of Elaine De Sellem, Dr. Hugo Schüssler and Ella Bachmann, of Chicago; of Mme. Marx, of New York, of Ernest Sharpe, of London, and other singers. Her "Three Short Studies for Piano," the first edition of which is sold out, are now issued separately, in accordance with the demand.

Birdice Blye's Engagements.

Birdice Blye's second recital in New York this week will take place at the National Arts Club, this Wednesday. She will play for the Rubinstein Club March 9, and during that month will fill engagements in a number of Eastern cities.

The Slavia Society, of Prague, lately devoted an interesting evening to Smetana. It was dedicated partly to some of his unknown works, partly to those of his latest creative period. The evening was opened by a discourse by the well known Smetana authority, Dr. Joseph Theurer, and was followed by the second D minor string quartet, the two first movements from the suite "Prager Carnival" and "Introduction and Polonaise" (four hands) from the unfinished opera "Viola," and some previously unknown Lieder. A large number of unpublished Smetana compositions and arrangements exists which ought to be brought to the public notice.

Macmillen's Fine Playing Won Toledo Music Lovers.

Francis Macmillen's playing was greatly appreciated by both the press and his patrons on the occasion of his appearance in Toledo, Ohio, the following excerpts showing the opinion of a local writer:

MACMILLEN'S PROGRAM.

Ciaccona Vitali
Concerto, D major Paganini
Andante and Rondo Mozart
Chaconne Bach
Romance, E minor Sinding
Minuet Mozart
Aria Goldmark
Passacaglia César Thomson

It is sometimes a disadvantage to be heralded too loudly. Advance reports so flattering and so unanimous as those that reached us concerning Francis Macmillen, the young American violinist, have a tendency to provoke incredulity, if not hostility in the mind of the experienced concert goer. The magnificent recital at St. Ursula's auditorium last evening, however, dispelled all doubts, changed potential hostility into actual affection, and made us quick to join the chorus of panegyrist with a lusty amen. It would, of course, be necessary to hear Mr. Macmillen more than once, and in a more diversified range of compositions, before passing final judgment upon him. In the meantime, however, we shall make no mistake in asserting that he is far and away the best of the younger men.

The program presented last night was classical in the extreme, the only example of the modern school being the romance of Sinding. A Paganini concerto, a Passacaglia and two chaconnes made a somewhat formidable contribution to the single evening's entertainment, and the Mozart pieces, though lighter and more tuneful, were of the same general character. Even the Goldmark aria, though comparatively modern in date, was written in the strict classical style. It proved, perhaps, the best offering of the entire evening, though the Dvorák humoreske, played as an encore, naturally found greatest favor. The other encore pieces were Hungarian in character, and the ease with which the player exchanged his



FRANCIS MACMILLEN.

reposeful manner for one of passionate abandon gave us a glimpse of a very versatile talent.

Vitali was well named. That his old ciaccona could please a modern audience after nearly two centuries and a half was sufficient evidence of vitality. The concerto was the one of which Wilhelmj used to play the first movement, but which was totally unknown to this generation until resurrected a few years ago by Kubelik. Comparisons are generally to be avoided, for every performer should be judged strictly on his own merits, but the name of Kubelik rises in the mind with such insistence that perhaps we had better face the issue and have done with it. One critic summed up Macmillen by saying that he had all Kubelik's technic and more than his musicianship. This is not strictly true. While Macmillen is amply equipped to compass the technical difficulties of anything in the field of legitimate violin music, there is about the technic of Kubelik a steel like brilliance, an icy glitter of flawless finish peculiarly his own. This difference was apparent in the scintillating pyrotechnics of the Paganini concerto, which was played twice in Toledo by Kubelik with greater ease and smoothness than Macmillen attained last evening.

The minute we leave the question of technic, however, we find Macmillen to be immeasurably the superior of his Bohemian rival. His tone is quite as sweet and a great deal warmer; his harmonics are fuller and more rounded; while as to musicianship, temperament and personal appeal there is simply no comparison. Macmillen plays, not like a marvelous automaton, but as a man with a brain to know and a heart to feel the significance of what he is doing.

The severely classical program of last evening was splendidly played, but the Sinding number and the encore pieces led us to believe Macmillen would be even greater in music of the romantic schools. In choosing the chaconne of Bach for his piece de resistance the player challenged comparison with all the giants of the instrument. If we miss Joachim's sublimity, at least we had to recognize a breadth and dignity surprising in one so young. The

Mozart pieces were given in appropriate style, chaste yet piquant. It was, however, in the sustained melody of Goldmark that Macmillen rose to his full height, for his tone was ravishing and his phrasing perfect.

Mr. Macmillen is a young player of extraordinary attainments and unbounded promise. Provided he has the capacity for growth and the determination to grow, there is no reason why he should not yet take a place among the greatest violinists. Let us not omit a tribute to Mr. Hageman, who presided at the piano and supported the soloist with such masterly accompaniments that a perfect ensemble was the result.—W. A. C., in the Toledo Blade.

Birdice Blye's New York Recital.

Birdice Blye gave a recital before a most attentive audience in Mendelssohn Hall, Monday afternoon of this week. Madame Blye's reputation as a player of poetic and individual style was again manifested in the performance of her very interesting program:

Intermezzo, op. 118, No. 1 Brahms
Intermezzo, op. 117, No. 1 Brahms
Sonata, op. 57 Beethoven
Prelude, op. 28, No. 17 Chopin
Fantaisie, op. 49 Chopin
Scherzo, op. 39 Chopin
Invitation to the Dance Weber-Tausig
Impromptu, A minor Rubinstein
Etude, op. 2, No. 8 Henselt
Berceuse, op. 24, No. 2 Liszt
Paraphrase on Airs from the Douroueschen Ballet Tchaikowsky-Pabst

It is such a relief to have a piano recital open with something that does not at once recall the student years of the artist. Madame Blye performed the Brahms intermezzo, at the beginning of her list, with the maturity and intellectual power that must have appealed to her more thoughtful listeners. Her Chopin numbers were given with refinement and poetic charm. To the eye, too, the pianist presented a fascinating picture. The graceful carriage, the patrician head, recalled some painting of a grand dame in the house of an aristocrat. Combined with this winsome personality, there was the artistic force, and the technical skill, that bespoke years of study and concentration. The very people who usually leave before a recital is half over remained to hear the last group on Madame Blye's program, and the pianist played the delightful works with a variety of expression, tonal beauty and interpretative insight that made those who tarried feel well repaid for waiting. On the eve of press day there is neither space nor time for extended review, but Madame Blye's offerings speak for themselves.

Tonight (Wednesday), Madame Blye will give a recital at the National Arts Club. She has other Eastern engagements to fill before returning to her home in the West.

Von Klenner Pupils.

Madame von Klenner has issued invitations for a musicale by her pupils at the Von Klenner School of Music, 301 West Fifty-seventh street, this evening, February 20. Madame von Klenner's pupil, Florence Mulford Hunt, has been engaged for five years at the Royal Opera in Berlin. Madame von Klenner took Mrs. Hunt abroad last summer to sing for Lola Artot de Padilla, the leading soprano of the company, and it was through the influence of this prima donna that Mrs. Hunt has secured this splendid engagement.

The Secret of the Violin.

The violin presents an abstract problem so great that the student who desires success must avail himself of every possible aid on his long journey to proficiency.

One of the greatest self helps for violinists of every class is "The Paganini System of Violin Instruction," by Robert E. Walker. This unique and efficient method for violin study was reviewed in former issues of THE MUSICAL COURIER, and is creating a profound sensation among violinists. The manner in which a knowledge of this method was revealed to the author is paralleled only by Tartini's remarkable vision concerning his "Devil's Trill."

In his sleep, Paganini visited him, played for him marvelously, and gave him his transcendent secret for the acquisition of technic. The book in which Mr. Walker tells his vision, and the instructions he received from Paganini, is conceded to be technically correct, and is a source of delight and surprise to all who have had the fortune to study it. It is a work which appeals at once to the highest advocates of musical art and science.

Aimee Delanoix, Another Successful Devine Pupil.

At the musicale given by Mrs. E. S. Ullman last Sunday afternoon at her residence, 351 West Eighty-sixth street, Aimee Delanoix, who was the soprano soloist assisting in the program with the New York String Quartet, made a very favorable impression by her delightful singing in a

group of songs by Willeby, Needham, Mrs. H. H. Beach and Dudley Buck.

Miss Delanoix has a beautiful high soprano voice of unusual range, which shows careful training, for she sang everything with the greatest ease. She is highly gifted with unmistakable artistic sensibility, as was evidenced by her interpretation of each number.

Among the first to congratulate Miss Delanoix on her success was Signor Bonci, of the Manhattan Opera, who was the guest of honor.

ENGLISH OPERA IN WASHINGTON.

WASHINGTON, D. C., February 16, 1907.

Largely home made and therefore the more deserving was the week of grand opera in English which flourished in the Capital City February 4-9 and included presentations of "Carmen," "Rigoletto," "Trovatore" and "Chimes of Normandy." The principal parts were taken by professionals and in connection with this the distressing death of Winfred Goff, who was billed for Escamillo in "Carmen" and the title role in "Rigoletto," must be chronicled. He was unable to appear at any of the performances and died of pneumonia a week later in a local hospital. His place was taken at the last moment by Signor Alberti, husband of Madame Noldi, who sang the part of Gilda in "Rigoletto." The greatest success of the week was made by Claudia Albright, who gave one of the best Carmens ever heard in Washington. She appeared also as Madalena in "Rigoletto." Tom Greene, of local fame, did yeoman work during the week, appearing as Don José in "Carmen," the Duke in "Rigoletto," and Manrico in "Il Trovatore."

All told the work in itself deserves great praise. The gigantic task of drilling sixty amateurs to successfully sing and act through grand opera is so stupendous as to disarm criticism. The chorus was unusually good, the voices fresh and well trained. Local singers taking the smaller parts in the various operas did nobly. A very successful debut as Michaela in "Carmen" was made by Franceska Kaspar, the role suiting her voice admirably. Katie Wilson-Greene, who directed the whole affair and who is invaluable to Washington in this very capacity, hopes to have the Metropolitan Opera Company in Washington for a week or two later on.

The Philadelphia Orchestra gave Schubert's symphony in C major and the "Romeo and Juliette" overture, by Tchaikowsky. The soloist was Lhévinne, who played Rubinstein's concerto in E flat. The artist has great temperament, great technic, great reserve—all of which a pianist must have to play this exceedingly difficult work—and while there were no cheers such as marked the Rosenthal concert, the audience was reverent and appreciative and the gifted Russian may be assured of an enthusiastic reception on his next appearance in Washington.

Rosenthal confirmed his previous good impressions. The audience simply went wild. His program was delightfully varied.

The Kneisel Quartet gave a movement "alla polka" from Dvorák's quartet in D minor for the first time—also Beethoven's E flat quartet, op. 74, and Tchaikowsky's quartet in F, op. 22, the second movement of which last work has the curious rhythm of three against four.

D. F. S.

Many Club Engagements for Hans Kronold.

Hans Kronold appeared with the Arnold Sextet at the Engineers' Club, on Thursday night, February 12. The cellist is already engaged to play at the opening of the new club house (the gift of Andrew Carnegie), on April 16. Mr. Kronold played for the New York Cantata Club on February 17 and is re-engaged to play at the concert of the same club on April 30. The artist will appear on May 2 with the Cantata Club, of Montclair, N. J. His success at the recent Musurgia Club concert at Carnegie Hall was noted in a previous number of THE MUSICAL COURIER. During May Mr. Kronold will make a tour of New England. His bookings up to the present date in that region include twenty-four concerts.

A Popular Hymnal.

A. S. Barnes & Co. announce that the recently published "Church Hymns and Tunes," by Rev. H. B. Turner, D.D., author of "Carmine," for Sunday schools, and William F. Biddle, of Philadelphia, is now in its fourth edition. By many it is regarded as the best of modern hymnals adapted to Presbyterian, Congregational and Baptist Churches. The editors have succeeded in producing a book with a minimum number of approved hymns set to suitable tunes. The result is a book light of weight, convenient to handle, complete in indices, and fully adequate to all Christian occasions. It is endorsed by leading pastors and musical people in the above denominations, and compares favorably with other hymn books, English and American.

The John Church Co
Gentlemen -

Before leaving Germany I had heard of the superiority of the Everett Piano from Reichenauer, Burmeister, Fabrilowitsch and other pianists: but my actual acquaintance far surpasses my highest expectations.

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I have been called "Chief Justice of Music's Supreme Court"

If this distinction be merited, my opinion is that of the scientist and savant, as well as the artist and musical virtuoso, and may be summed up in one word: -

The Everett has kept faith with me.

At no time during my recent tour did the piano disappoint me, but under the most severe tests it breathed - it sang - it thundered - it rose equal to every demand made upon it, and in each instance and at all times maintained its absolutely perfect tonal quality.

Very sincerely yours

New York
Febr 6th 1907

Er Otto Neitzel

GERTRUDE PEPPERCORN'S RECITAL.

On Friday afternoon, February 15, Gertrude Peppercorn gave a recital at Mendelssohn Hall, and played the following unbackneyed and difficult program:

Allemande	D'Albert
Gavotte	D'Albert
Musette	D'Albert
Intermezzo, in A major, op. 118	Brahms
Walzer (Seven)	Brahms
Sonata, in B minor	Liszt
Nocturne, in B major	Chopin
Scherzo, in B minor	Chopin
Three Studies in A flat, F minor and F major	Chopin
Berceuse	Chopin
Polonaise, in A flat	Chopin

D'Albert's weak imitation of the classical forms, as exemplified in the three pieces from his "Suite," was treated by Miss Peppercorn with a dignity and plastic beauty that almost ennobled the music. The Brahms numbers were read with fine restraint, resourceful musicianship, and exquisite tone and pedal manipulation. The Brahms series of waltzes are not an ideal concert number, but if anything could quite reconcile an audience to their performance en bloc then it is Miss Peppercorn's conception of them. She displayed vast cleverness and interpretative ability in finding ever changing phases of expression for the monotonous rhythms and unchanging colors of the lugubrious "waltzes."

By all odds the most impressive performance of the afternoon was the Liszt B minor sonata, which is not a work that ordinarily appeals to a woman pianist. Miss Peppercorn revealed a large, intellectual grasp of the piece and infused it with the true Lisztian spirit, a judicious admixture of sentiment, poetry, passion and scholarship. Technically the player was not infallible, but she possesses that eloquent and sweeping style which causes the listener to forgive small lapses in the mechanism, if indeed he notices them at all in the "grip" and throb of Miss Peppercorn's performance. As a Chopin player she belongs to the sane, virile type of interpreter. There is nothing about the art of this big, healthy young Englishwoman that suggests morbidity or spinelessness. She is not afraid to pile Pelion on Ossa in the matter of tone when she is striving for a dynamic climax, and exaggerated ritardandos, graceful but meaningless windings of the hands, and undulating wrist movements to give semblance of a vibrating tone are not in the category of Miss Peppercorn's pianistic accomplishments. She loves a noise when it is necessary, but she also knows how to "sing" on the keys with the best of her brother and sister pianists. The nocturne had lovely tonal quality and tender lyricism, the scherzo was a whirlwind of ardor, the studies were poems (as Chopin intended them to be), the berceuse lulled the grown up children with its

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NEW YORK

Elsa von Grave-Jonas' debut to-night - enormous success in three concertos with the Philharmonic orchestra: R. Burmeister. Made a big hit! Arthur M. Bell. Aug. Scharrer Conductor of Philh. Orchestra. Theodore Spiering. Issay Barbas. The battle is fought and - won! Elsa von Grave-Jonas. Hurrah! Alexander Heinemann the true hit to night. Alberto Jonas. Richter.

A Musical Postal.

The accompanying postal card, sent to THE MUSICAL COURIER, after the Berlin debut of Elsa von Grave-Jonas,

exquisite colors, and the polonaise, taken at racing speed, was a real climax of power and passion to the afternoon's entertainment. It elicited an imperative encore, in the form of Liszt's A flat "Liebestraum." A large audience applauded enthusiastically, and the watchful pianistic fraternity gave out as the consensus of its critical opinion that Miss Peppercorn has improved tremendously since her former visit to this country. The recital was under the management of Haensel & Jones.

Lillian Adams Compositions.

In addition to composing the really extraordinary musical setting to Gilbert Shorter's dramatic readings, Lillian Adams has composed several songs, two of which have already been published in England, namely, "The Little Gold Clock" and "The Two Lovers." Her last song, "Thou Art to Me" (manuscript), met with a good reception in England, and was sung for the first time in America on February 8 by Griffith Hughes, scoring a distinct success. It has been heard in Francis F. Power's studio, and so pleased Mr. Powers that he wishes to use it at once for his pupils.

John Braun Will Sing New Songs.

John Braun will sing groups of songs by Mary Turner Salter and William Tappert at his recital in Mendelssohn Hall, Monday afternoon, February 25. His list also includes numbers by Bach, Brahms, Beethoven, Fauré, Chabrier, Georges and Schumann.

The first performance of the new symphony in E minor ("Asrael"), by Josef Suk, took place at the National Theater in Prague, under the direction of Director K. Korafovic.

bears the signatures of that excellent pianist; of August Scharrer, conductor of the Berlin Philharmonic; Alberto Jonas, Theodore Spiering, Issay Barbas, Alexander Heinemann, etc.

John Young to Tour with Madame Jacoby.

John Young, the tenor, has been engaged to make a concert tour with Madame Jacoby, beginning the end of September, 1907. Fred Pelham, of Chicago, is to manage the tour, which is to continue for six weeks. Mr. Young's booking was made through Henry Wolfsohn.

George S. Madden has been engaged to fill the position of solo bass at the Holy Trinity P. E. Church, 122d street and Lenox avenue, N. Y., for the coming season.

No Rest Night or Day

With Irritating Skin Humor—Hair Began to Fall Out— Wonderful Result From Cuticura Remedies

"About the latter part of July my whole body began to itch. I did not take much notice of it at first, but it began to get worse all the time, and then I began to get uneasy and tried all kinds of baths and other remedies that were recommended for skin humors, but I became worse all the time. My hair began to fall out and my scalp itched all the time. Especially at night, just as soon as I would get in bed and get warm, my whole body would begin to itch, and my finger nails would keep it irritated, and it was not long before I could not rest night or day. A friend asked me to try the Cuticura Remedies, and I did, and the first application helped me wonderfully. For about four weeks I would take a hot bath every night and then apply the Cuticura Ointment to my whole body, and I kept getting better, and by the time I used four boxes of Cuticura I was entirely cured and my hair stopped falling out. D. E. Blankenship, 319 N. Del. St., Indianapolis, Ind., Oct. 27, 1905."

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February, March, April



LA SCALA THEATER, MILAN.

NEW VERDI MONUMENT UNVEILED IN MILAN.

MILAN, January 27, 1907.

Today, the fourth anniversary of Verdi's death, was commemorated at the conservatory, the conservatory where Verdi was refused as a scholar, his attitudes for music not being found sufficient to entitle him to a scholarship; the conservatory which was named after him, after his death. The commemoration consisted in the unveiling of a bronze bust of the grand old man by the sculptor, A. Alberti, and a long speech made by Director Galignani on the phrase that Verdi uttered, "Torniamo all'antico che sarà sempre un progresso" (let us return to the ancients, 'twill always be a progress). He said many beautiful things about Verdi, told many anecdotes, but the real object of his speech, it was too palpable, was to catechize his professors and pupils. As I was told, he will certainly receive many reproaches, and no doubt polemics will be opened on all sides. In homage to "torniamo all'antico," the scholars gave the cantata of "The Ascension," No. 37, for chorus, organ, cembalo and orchestra. Solos also by pupils of the conservatory. As instrumentalists the conservatory can be proud of its products, but as vocalists, I think, the less said the better; all the voices had a throaty emission, hence very disagreeable to listen to and even painful to the performers.

An unedited letter of Verdi:

NAPLES, November 3, 1849.

MY VERY DEAR FRIEND—It is only three days that I am in Naples, having been obliged to stop a fortnight in Rome, in quarantena. At Naples they are simply ridiculous with their terror of the cholera, therefore, all foreigners, all steamships, are obliged to quarantena. You cannot imagine the pleasure it gave me to read that you are well again; try to remain so for a long time. Everything in our country is a desolation! Italy is nothing more than a beautiful prison! If you could only see this sky, so pure, this climate so mild, this ocean, these mountains, this city, so beautiful! A paradise for the eyes, hell for the heart! Your government in Rome is no better than that of the rest of Italy. The French are doing their best to captivate the love of the Romans, but until now these have been dignified and proud. You can see Frenchmen everywhere! Parades, reviews! Bands that lacerate one's hearing at every turning of the city, at every moment, but you never see a Roman taking part. Notwithstanding what your white papers, say, the Romans are worthy of all praise, but * * * the French are on the right side, because they are the stronger!

Theatrical affairs are in a desolate condition: The Impresa is about to go into bankruptcy! For my part, I am not at all sorry for this state of affairs, as I only desire to retire to some quiet corner of this earth to be able to imprecate and swear!

I am sorry you did not get my first letter written from Busseto. Let us hope this letter will be more lucky!

Send me, frequently, notice of your country, your theaters, etc.—and yourself.

Embrace Léon for me, and believe me,

Always your G. VERDI.

This letter was directed to Maria Escudier, who, with his brother Léon, had been Verdi's editor musicograph, impresario, his apostle in France.

"La Gioconda" continues to fill the immense Scala, and the performance and performers have gained more assurance. Everybody was nervous on the first night, because every one, or almost, remembered the magnificent interpretation of twenty years ago, so the artists were quite justified in being nervous. "Carmen" will hold the boards for a few more nights only. "Tristan" is being rehearsed and will soon be given. Borgatti, the great Wagnerian tenor, will be the hero.

At the Dal Verme, "Fedora," "Pagliacci," "Cavalleria," "La Bohème," by Leoncavallo, alternate without making any special impression.

Beniamino (Benjamin) Cesi, who was once a great pian-

ist, died at Naples. At the time of Rubinstein in Russia he won laurels and fame, besides the admiration of the former. He was a great reviser of pianistic works and taught musical literature, i.e., the history of musical literature at the Conservatory of Naples.

"Lidia," a new opera also, by Maestro Aragno, will be given at Port Maurice.

"Pane Altrui," by Orefice, the same who had the grand (?) idea of making an opera on motives of Chopin, made a real fiasco at Venice.

Francesco Cilea, author of "Adriana Lecouvreur," has nearly finished his new opera, "Gloria," which is to be given at La Scala in March.

Il Quartetto Polo will give four concerts at the hall of the Conservatory. It seems incredible that a city like Milan has no concert hall, for the Sala del Conservatorio is simply horrible.

At one of the most beautiful theaters in Italy, the Victor Emanuel, of Rimini, "Mignon" had a good success.

Marquis Gino Monaldi, of Rome, has written a book entitled "Celebrated Singers of the Nineteenth Century," published in the Nuova Antologia. He has been for a long time impresario and afterward critic on one of the principal papers of Rome.

The Orchestra Municipale of Rome every Sunday afternoon gives its popular concert to an immense audience. Here is a thing that does not exist in Milan. There is no doubt but that more music, even if it is little compared to Berlin or New York, is given in Rome and Bologna than here in this vast, vast for Italy, Milan.

At the Costanzi, of Rome, "Götterdämmerung" is the favorite opera so far, "Faust" not having met with the expected success. "Werther" will soon be given with the great Battistini, for whom Massenet arranged the part for baritone. People who have heard the opera thus reduced do not find it as effective as for tenor, notwithstanding the great art of Battistini.

Queen Helen of Italy is indeed a modern queen and full of common sense and good taste, for she would not have the performance disturbed by having the "Marcia reale" played upon the entrance of their majesties at the Theater Costanzi.

Ravenna is discussing whether it will have "Salome" or "Walküre" for the grand season of opera next May.

Bologna, after "Werther," has had a very good performance of "Amico Fritz."

A new comedy, entitled "Gicchino Rossini," probably the great Rossini, will soon see the light of day, or, rather, of night.

At the Popular Concert on Sunday the program will include "Redemption," by César Franck, an author unknown to Italy.

The latest success at the San Carlo, of Naples, has been the ever young "La Traviata," with Darclee in the title role. Strange that a woman of her dimensions could successfully play the fourth act.

Several maestri di canto have been seen and some have called at this office. Of these I will speak in one of my next letters.

Frank Croxton's Engagements.

Frank Croxton, the basso, is enjoying a busy season in concert and oratorio work. Some of his most important engagements, past and future, follow: January 6, "The Coming of the King," Trinity Church, Brooklyn; January 18, Tarrytown Philharmonic Society; January 23, Aeolian concert; February 5 and 9, Rubinstein Club, New York City; February 12, soloist, Mendelssohn Club, New York City; February 17, "Creation," at Hippodrome; February 22, "St. Paul," York, Pa.; March 10, concert, Majestic, New York City; March 19, "Apostles," New York Oratorio Society.

At the Manhattan Opera.

The recent performances at the Manhattan Opera were: February 12, "La Sonnambula"; February 13, "Les Huguenots"; February 14, "Rigoletto"; February 15, "Aida"; February 16 (matinee), "Lucia"; February 16 (evening), "Trovatore"; February 19, "Mignon."

The City Singing Society, of Bonn, will soon produce Bach's B minor Mass.

MUSIC IN CANADA.

TORONTO, February 15, 1907.

Madame Melba's concert, at Massey Music Hall, on March 4, will no doubt attract a very large audience.

Arthur Hartmann, the violinist, will give a recital at Massey Music Hall on Friday, March 1.

Arthur Blight, baritone, will give a recital at the Margaret Eaton School of Expression on Tuesday evening, February 19, under the patronage of Lieutenant Governor and Mrs. Mortimer Clark, Lady Pellatt, Mrs. Melvin Jones, Mrs. Samuel Nordheimer, Mrs. B. E. Walker, Mrs. Arthur Peplar, Mrs. E. R. Wood, Mrs. A. W. Austin and Mrs. J. W. Flavell.

Rhynd Jamieson, baritone, of Toronto, has been engaged by the Oshawa Choral Society for its festival in March.

The Schubert Choir, of Toronto, and Chicago Symphony Orchestra, will be heard at Massey Music Hall on the evening of March 12.

The Women's Musical Club's program of January 31 was devoted to works by Mendelssohn, Schubert and Von Fielitz. Mrs. Tower Fergusson arranged the various excellent selections, contributed by Mrs. Charles Sheard (sketch of Schubert's life); Mrs. Ernest Paine, vocalist; Mona Bates, pianist; Mrs. G. D. Atkinson, soprano, and a vocal quartet, consisting of Mrs. Dilworth, Mrs. Lawrence, Mrs. Tilley and Mrs. Fergusson. The program of February 7 was miscellaneous in character.

A jubilee performance of "The Messiah" is to be given in Toronto next Christmas, and Dr. Torrington invites all former members of the Festival Chorus to take part in this production.

Accounts of the Mendelssohn Choir's great festival of music, which concludes at Massey Music Hall tonight, will be found in the next Toronto letter.

A large number of students have succeeded in passing the Toronto Conservatory of Music's midwinter examinations. Many interesting recitals will be given at the conservatory between now and June.

Six Hundred Symphony Concerts.

The Berlin Royal Opera Orchestra gave its 600th concert last week. Felix Weingartner was the conductor.

P. Scharwenka Sixty Years Old.

Philipp Scharwenka, the composer, was sixty years old last week. He is teaching composition at the Klindworth-Scharwenka Conservatory, in Berlin.

Samuel Bollinger's Compositions Endorsed by Rudolph Ganz.



Boston, Jan. 16/07

My dear Mr. Bollinger
Just a line to thank
you for your pieces. They
are simply delightful and,
as soon as I can, I shall
give myself the pleasure
of looking into them more
carefully. I certainly shall
put one or two of them
on my repertoire list. They
are clever, modern, natural
and effective. This means
about everything!
With best regards
Sincerely yours
Rudolph Ganz

PHILADELPHIA.

PHILADELPHIA, Pa., February 16, 1907.

The nineteenth public rehearsal and symphony concert of the Philadelphia Orchestra were given on February 15 and 16, in the absence of Mr. Scheel, under the competent baton of Assistant Conductor Rodeman. The orchestral numbers included the Brahms symphony, No. 4, in E minor; "Evening Song," for strings, Schumann, and the Goldmark "Sakuntala" overture. The playing of the orchestra improved notably as the program progressed, the final overture being a veritable orchestral triumph.

The musicianly interpretation of Anton Hekking, 'cello soloist, of his two numbers—concerto in A minor, Saint-Saëns, and "Symphonic Variations," by Boellmann—received due appreciation. The focus of tone in his encore, Schumann's "Träumerei," was truly marvelous. The orchestral accompaniment, invariably good, was particularly noticeable for its delicacy in the second number of the concerto.

Next week's program will present the concerto "rosso," op. 6, No. 1 of Handel; Haydn's symphony in G and Draeske's "Penthesilea." Mme. Schumann-Heink will make her second appearance this season with the orchestra.

Katharine Goodson, the English pianist, will make her Philadelphia debut at the fourth concert of the Kneisel Quartet, in Witherspoon Hall, on February 25.

"Judas Maccabeus" will be given by a chorus of pupils from the Pennsylvania Institution for the Blind, at Musical Fund Hall, February 22, under the direction of David D. Wood. The instrumental part will be played by the Philadelphia Orchestra, conducted by Charles M. Schmitz, and the soloists will be Mrs. D. D. Wood, L. Mabel Landis, Charles Manypenny and Dr. G. Conquest Anthony.

S. Wesley Sears will play a recital in St. Clement's Church for the American Organ Players' Club on February 26.

The pupils of Adele Sutor will give a musicale on Saturday afternoon next in her studio in the Fuller Building.

At the Melody Club meeting, on Friday evening last, a particularly attractive program was presented by Mrs. L. Jay Hammond, Mrs. William J. Baird, Marie Stone Langston, Edward Shippen van Leer, Theodore H. Harrison, Stanley Muschamp and a chorus of male voices.

Edward Shippen van Leer's engagements for the next few weeks include a recital at the Bellevue-Stratford on the 25th. In the First Presbyterian Church of Kensington, on March 3, he will sing in the "Holy City"; on March 6, at a concert in Sharon Hill; on the 19th, in Stainer's "Crucifixion," at the Church of the Holy Spirit; in the

same church on the 27th, in Gaul's "Passion." The week of April 1 he will give a song recital in Wilmington, Del.

On February 9 the pupils of the Leefson-Hille Conservatory of Music gave a concert in Musical Fund Hall before a large and appreciative audience. The program follows: Overture, "Zampa" (F. Herold), by pupils' orchestra; largo and rondo from C minor concerto, for piano and orchestra (L. v. Beethoven), Otto van Gelder; "Serenade Melancolique," for violin and orchestra (P. Tschaikowsky), J. Ross Corbin; vocal, aria from "Hérodiade" (J. Massenet), Fannie Fronefield; piano soli—mazurka (Longo), "Dreams" (Bizet), "Evening Breezes" (Kullak), Ada Sohn; bolero for violin and orchestra (G. Hille), Harry Solomon; Valentine's song (Gounod), Kenneth Dryden; andante and molto allegro vivace from G minor concerto, for piano and orchestra (F. Mendelssohn), John Thompson; duo, "Passage Birds' Farewell" (Hildach), Miss F. Fronefield and Kenneth Dryden; overture, "Fra Diavolo" (Ch. Auber), by pupils' orchestra.

The cantata of "Ruth" was given by St. Simeon's choir, assisted by Mrs. B. Frank Walters and Charles J. Shutlworth, on February 12, under the direction of Uselma C. Smith, Jr.

Edwin Evans has been engaged to sing the part of Jesus in Sir Edward Elgar's "Apostles," with the New York Oratorio Society and New York Symphony Orchestra in Carnegie Hall, on March 19. It is expected that Sir Edward Elgar will himself conduct the performance.

The next concert of the Chaminade Club will be given at Griffith Hall, February 28, when "The Vendetta," a one act tragedy, by von Fiellitz, will be presented in concert form. The soloists, under the direction of Helen Pulaski, include Harriet Woods Bawden, May Walters, Nicolas Douty, G. Russell Strauss, Franklin Woods; with Gertrude Keppelman Landis, Josie Stern Weyl, Kathryn McGuckin Leigo, Agnes Clune Quinlan and Edith Mahon as assisting artists.

The Combs Broad Street Conservatory, located at 1329-31 South Broad street and 1712-14 Chestnut street, on account of its affiliation with the University of Pennsylvania, tendered the first of a series of faculty recitals to the music department of the university in Houson Hall, February 15. Henry Schradieck, violin; Chas M. Schmitz, 'cello; Mary E. Newkirk, contralto, and Nellie Wilkinson, pianist, gave the following program:

Sonata, for violin, with piano accompaniment, Nardini; "Pilgrim's Song," Tschaikowsky; phantasie, for piano and violin (op. 159), Schubert; songs, "Traum Durch die Dämmerung," Strauss; "Lenz," Hildach; trio for piano, violin and 'cello (D minor, op. 49), Mendelssohn.

Dorothy Goldsmith, aged ten, a pupil of Mrs. Moulton, of the Sternberg School of Music, gave a piano recital

in the Fortnightly Club room last evening, which gave evidence of remarkable talent and exceptional training. Her program, played with technical precision and musical intelligence, was as follows: Inventions, Bach; rondo, Beethoven; sonata, Haydn; "Knight Rupert," Schumann; waltz, op. 18, No. 5, Chopin; melody, Coverly; "Castagnette," Sternberg; "Birdlings," Grieg; "The Goblin," Schytte; "The Windmill," Coverly; "Humoresques," Dvorák, and tarantelle, Raff.

The Combs Broad Street Conservatory, 1329-31 South Broad street and 1712-14 Chestnut street, of which Gilbert R. Combs is director, gave an elementary pupils' recital February 16, in the chapel of the Broad Street Baptist Church, opposite the conservatory.

LILLIAN B. FITZ-MAURICE.

German Conservatory of Music.

At College Hall, on February 13, there was a pupils' concert, with a program of ten numbers, the interesting details consisting of a two piano piece, a two violin piece, trio for piano, violin and 'cello, and solos. These various compositions were sung and played by the following youthful students, in the order of their appearance: Emily Green, Sadie Kossowsky, Adele Wimmer, Mary O'Keefe, Otto F. Stahl, Ferdinand Schmidt, Blanche Outwater, Howard Noe, Rose V. Darrah, Gertrude Toby, Alexander Pero and Cora Sauter. The participants sang and played with credit to themselves and their respective teachers, again showing the results of the work planned and executed by the directors, Hein and Fraemcke. The next pupils' concert is set for March 13.

American Institute of Applied Music.

Saturday afternoon last a large assemblage of music lovers and musicians were present to hear Denza's "Garden of Flowers," sung by McCall Lanham's vocal class of young women, at the American Institute of Applied Music. Piano numbers were played by Frances Smith and May Foster, pupils of H. Rawlins Baker. The cantata proved very interesting, with pleasing solos sung by Misses Rogers, McCalla, Anderson and Schultze. Both pianists showed well developed execution, and applause was general and well earned. Mrs. Baker presided at the tea table, while Miss Ditto and Miss Snelling assisted in welcoming the throng of invited guests.

Ganz Recital at Saint Clara College.

Rudolph Ganz, the pianist, gave a recital at Saint Clara College on February 11. Needless to add that it was an event of great musical importance to the students. The distinguished artist played the Brahms rhapsody in G minor, the Brahms capriccio in B minor, two rhapsodies by Dohnanyi, the Schumann sonata in F sharp minor, and numbers by Chopin, Sgambati, Heller and Liszt.

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AN IDEAL ISOLDE.

GADSKI'S DEBUT IN WAGNER'S LOVE-OPERA.

On Friday evening, February 15, one of the most important events of the musical season took place at the Metropolitan Opera House, when Mme. Johanna Gadski made her reappearance at that establishment after an absence which had been all too long for the multitudinous admirers of the favorite German prima donna. The work which she chose as the medium for a display of her greatly improved powers was Wagner's "Tristan and Isolde," given last Friday for the first time this season.

The event was important for many reasons, chief of them being the fact that Mme. Gadski was making her first appearance in a role which she had never sung before at the Metropolitan or on any other stage, and in this connection, it should also be mentioned that of all the so-called "debuts" of Isolde at the Metropolitan, Mme. Gadski is the only prima donna who ever enacted the role in New York without previously having sung it on one or more occasions in Europe.

It was apparent from the very rise of the curtain that a new and more vital Isolde than this town had ever encountered was to be revealed by the glorious Gadski. No passé princess, fat, fair and fifty, assailed the eye with her fleshy amplitude, but a young, slim, graceful figure of a

struggle, and her decision to seek the solution in the death dealing potion were sung and acted with magnificent breadth and overpowering effect. The high tones rang clear and true and were flung forth with an ease and abandon that astonished even the warmest admirers of Mme. Gadski. In addition to the beauty of her singing, the great artist also enhanced the value of her impersonation by a wealth of "business" which was as novel as it was effective, and revealed detailed and exceptionally intelligent study of the character of Isolde, her motives, feelings, emotions and dramatic relation to the drama and the other characters in it.

The second act could not possibly have had a more poetical interpreter than Mme. Gadski, who was not only rarely fair to gaze upon, but also ravishing to listen to. The music, in all its sensuous appeal, brought out the most moving qualities of the singer's voice, and she threw herself into the spirit of the scene with a passionate ardor that left nothing to be desired on the score of intensity and conviction. Her triumph was the more emphatic inasmuch as Burrian was an exceptionally unresponsive and prosaic Tristan, and the whole weight of the act rested on Mme. Gadski's shoulders.

The singing of the "Liebestod" at the end of the opera found the prima donna with unimpaired voice—in spite of the leader's almost unexampled dynamic onslaughts with the orchestra—and she sang the great threnody with a melting tenderness and throbbing sympathy that moved the hearers profoundly.

Mme. Gadski's reception resolved itself into a mighty ovation, and although she generously tried to make her colleagues share in the frenzied applause, the vast audience refused to divide its allegiance and was not appeased until she had come before the curtain alone over a dozen times. There was no mistaking the fact that it was "Gadski night."

Burrian, with the exception of a moment or two in the third act, made a miserable showing as Tristan, and the less said about it the better. Unheroic in appearance and action, he was also cold and unconvincing in his singing. Van Rooy gave his familiar portrayal of Kurwenal, and Reiss of the Shepherd. Homer was a Brangaene with a strident and unyielding voice, Blass was a resonant and sympathetic King Marke. Mühlmann was the Melot.

The orchestra, under Hertz, played with an excess of enthusiasm which frequently hampered the singers painfully.

MUSIC AT EAST ORANGE.

EAST ORANGE, N. J., February 18, 1907.

The guests at "The Vincent," 21 South Clinton street, East Orange, were entertained Friday of last week with an evening of music which was greatly enjoyed by those present. Mr. and Mrs. Eugene Kean, the proprietors, sang solos and a duet, and there were piano and other instrumental solos.

Margaret Bennet has been engaged as soprano soloist for the Second Presbyterian Church, of Newark, for the coming year.

Carolina Molina, dramatic soprano, took part in a musicale given at the home of Celia Schiller, in New York City, and was much admired. Miss Molina, who is steadily growing in popular favor, sang at the Hotel Majestic on February 14, before the Council of Jewish Women.

Elizabeth Schaub, the soprano, has been re-engaged for the coming year by the Munn Avenue Presbyterian Church. Mrs. Schaub sang recently with pronounced success at the Edwin Grasse recital at Mendelssohn Hall, New York City, and is booked to appear at a number of important concerts in future.

Alice Malcolm-Switzer, pianist, has been very ill, but has entirely recovered, and has resumed teaching. Mrs. Switzer is one of the most capable teachers of piano in the Oranges.

The concert for the MacDowell fund, given at the Orange Theater by a number of local musical organizations who combined forces for the occasion, was well attended, and netted a generous sum.

Ruby Gerard Braun (de Laet), the violinist, has been spending the winter in Newark, her native town, where she has been welcomed most cordially by the music loving public.

CLARA A. KORN.

SEATTLE MUSICAL NEWS.

SEATTLE, Wash., January 30, 1907.

Here is a record of the musical events in Seattle for the first, second and third weeks of January:

January 3, the Women's Century Club gave its annual reception and musicale at the Hotel Stander. The music was contributed by Pearl C. Richards, Theodore J. Pennell, M. Grace Jones, Geraldine Dalton, Sarah B. Swart, Iona L. Senn, Carl Hoblitzell and Mesdames Jones, Doheny and Moon.

Madame Schumann-Heink sang in Seattle on January 5 under the auspices of the Ladies' Musical Club. The recital by the great contralto took place at the Grand Opera House.

Evsstafieff Rose, a pianist associated with the Columbia College of Music, played at a recital in Columbia Hall on January 9. The program included the Beethoven sonata, op. 31, No. 2, and numbers by Schumann, Brahms, Chopin, Scriabine and Liszt.

Pupils of Mrs. Hornebrooke and Mr. Hedley united in a recital at the Unitarian Church on January 10. The following participated: Helen Brown, Julius Freedman, Muriel Window, Robert Velben, Richard Gregory, Miss Hedley, Jean Crow, Nora Crow, Lois Feurt and Mary Gilman.

Olivia Dahl, a Norwegian singer, was heard at a concert on January 10, assisted by the Svea Male Choir and Gina Smith, pianist.

Edwin Fairbourn played Handel's organ concerto in B flat at his fifth organ recital at St. Mark's Parish Church on January 13. The remainder of the program consisted of numbers from the works of Guilman, Wagner, Silas and Mendelssohn. Ella M. Helm and A. E. Boardman, the assisting vocalists, sang numbers by Handel, and Clara George Lazarus, the assisting vocalist, sang numbers by Handel, Howell, Dudley Buck and Nevin.

Two events were scheduled for January 14. In the evening the Schubert Club gave a concert at the Unitarian Church before a large audience. James Hamilton Howe conducted the chorus. The soloists were Clara Lazarus, Florence Woodcock, Doris E. Kessler, Mrs. Nelson and Mrs. Manning. Emil Gashl, cellist, also assisted.

The Ladies' Musical Club gave a concert at the Grand Opera House. The program opened with "Night" (Schubert), and an arrangement of "My Heart At Thy Sweet Voice" (Saint-Saëns), conducted by Harry Girard. Mrs. Oscar Seligman, soprano, sang arias from "Robert the Devil," and songs by Liza Lehmann and Willeby. Henry T. Hamlin sang an aria from "Benvenuto Cellini." Henry Bettman and Mrs. David W. White played one movement from "The Kreutzer Sonata." Mary Lionberger-Scott sang "La Morte de Jeanne d'Arc," by Bemberg, and "The Bird and the Rose," by Horrocks. Mrs. A. I. Stratton played an etude by Rubinstein and "The Magic Fire" music from "Die Walküre." The concert closed with Nevin's charming setting for "Wynken, Blynken and Nod." Alice Maud Loasby sustained the incidental solo.

Rose Sanders is the new teacher of piano at the Craig School of Music.

Harry Girard and Edmund J. Myer, both vocal teachers, have opened a studio (jointly) in the Christensen Building.

DAVID SCHEETZ CRAIG.

Hekking to Play Here.

On the strength of his recent success in Carnegie Hall Anton Hekking, the great 'cellist, will play at the Metropolitan Sunday night concert, February 24. He will also give a recital at Mendelssohn Hall on March 7, with an interesting program of novelties.

Nice Singing in Nice.

Mlle. Yvonne Treville, the American soprano, made her reappearance at the Nice Opera last week in "Lakme" and scored a rousing success.

Mrs. Orlando Rouland, of New York, is one who is working on new lines in the interest of music. This is the third season that studio musicales have been held at the home of Mr. and Mrs. Rouland. The aim of these musicales has been the presentation of new music which has more to commend it than mere "newness," by artists who are sincere and congenial. At a recent musicale, a sonata by Saint-Saëns and an andante and romance by Dvorák, "Dance of the Blessed Spirits" (Gluck-Schulz), and Popper's "Spinnlied," were on the program. Leo Schulz, the 'cellist, and Mme. Samaroff were the performers. Ada Adams, a singer and teacher, of Montclair, N. J., added songs by Massenet, Lemaire and MacDowell. Miss Adams is a pupil of Marchesi.



MADAME GADSKI.

woman appealed to all the senses with her lithe, virile movements, her lovely features, her queenly dignity of carriage and gesture, and before all things—as the first few phrases proved—with a rich and vibrant voice of sensuous and melting quality, capable of expressing every vocal color and modulation from softest lyricism to the most sonorous outbursts of dramatic despair.

The first act of "Tristan and Isolde" belongs almost entirely to the heroine of the music drama, and because of the wide range of emotion and the tremendous vocal demands made upon the singer, this opening scene is justly regarded as the most severe test a Wagnerian prima donna could endure. In every way it equals fully the mighty task set Brunnhilde in the second and third acts of "Die Götterdämmerung." Mme. Gadski's absence from the opera stage has naturally given her voice increased power and freshness and she poured forth her vocal resources with a lavishness which was refreshing in an auditorium where one has grown accustomed to singers with edge worn voices, scant breath, and panicky fear of every tone above G. Mme. Gadski's recent extensive concert work and her intimate communion with the lieder repertory were also in no small measure responsible for the finesse and subtle nuancing of her singing of the music of Isolde. The first act revealed her as a tower of vocal strength, and the rage of the outraged Irish princess, her harrowing soul



LEIPSIK, February 6, 1907.

The Gewandhaus sixteenth program, played February 6-7, was an experiment of two symphonies, without soloist or overture. The symphonies were the Brahms No. 1, in C minor, and the Tschaikowsky "Pathetic," No. 6, in B minor. Those people who find the Brahms symphonies dry or uninteresting would have learned something to their advantage by witnessing Nikisch's numerous calls to the stand after the second movement and the vociferous "Bravos!" that chased each other up and down the hall for several minutes at the conclusion of the whole work. Whenever the Brahms symphonies are found to be drying out that is simply an indication that the orchestra needs a new conductor. Then is the time to look up the address of one Arthur Nikisch, Leipsic, Saxony.

The Tschaikowsky symphony, known to be a favorite work of the conductor, received unusually perfect playing as a purely technical accomplishment, entirely aside from any consideration of the remarkable interpretation it received. When this work was concluded the calls of "Bravo!" were taken up again with increased vigor, and this continued for many minutes, as before. Truly, it was a great day in the old house.

Glenn Hall's first song recital was given this evening in the Kaufhaus, in the presence of one of the finest audiences that can be seen in Leipsic. The house was well filled, both on the main floor and in the balcony. The program had been divided into four groups, comprising twenty songs by ten composers. At least a part of this material is little known to singers, so the complete program is appended here; also to be looked upon as a sample offering for the Leipsic taste:

Stille Tränen	Robert Schumann
Ich wandelte unter den Bäumen	Robert Schumann
Provençalisches Lied	Robert Schumann
Der Jüngling an der Quelle	Franz Schubert
Ständchen	Franz Schubert
An die Nachtigall	Johannes Brahms
Die Schnur, die Perl an Perle	Johannes Brahms
Es träumte mir	Johannes Brahms
Ständchen	Johannes Brahms
Sehnsucht	Johannes Brahms
Liebeslied, Wir doch die Liebe	Anton Dvorák
Zigeunerlied, Als die alte Mutter	Anton Dvorák
Der du von dem Himmel bist	Franz Liszt
Ein Traum	Edvard Grieg
Zur Johannisnacht	Edvard Grieg
Warum?	Peter Tschaikowsky
An dem schlummernden Strom	Peter Tschaikowsky
Freundliche Vision	Richard Strauss
Und willst du deinen Liebsten	Hugo Wolf
Ständchen	Adolf Jensen

The evening found Mr. Hall in superb voice, and with the support of Nikisch's already widely known art as accompanist, the music making was able to begin in truth with the very first song. With the last Schumann song the proceedings had warmed up a few degrees more. With the Schubert "Hark, Hark, the Lark!" as an especially well accomplished number, the program moved into the Brahms with such eminent adaptability to the singer's

voice and temperament, that this group probably represented the highest inspirational art of the evening. Nevertheless, the one song by Richard Strauss was picked out by the audience for especial recognition. At the close of the recital, when encores were being demanded, there were many calls from the audience for a repetition of the Strauss, and the wish was granted. Hardly any of those present seemed disposed to go home and four additional songs had been given before they departed.

Mr. Hall's style as Lieder singer is founded on lines well adapted to the quiet tempos and deep moods found in many of the songs of this program, and as this is by long odds the prevailing mood demanded by the German taste his continued success in this country is assured beyond all doubt. The next of the recitals with Professor Nikisch's help will be sung in Berlin two weeks from this evening. Meantime the artist will have sung with the Berlin Philharmonic Orchestra in Hamburg, at one of the regular symphony concerts under Nikisch.

The motet service by the Thomaner-Chor, Saturday afternoon, February 2, brought A. Beer Walbrunn's D major organ sonata, Mendelssohn's "Juchzet dem Herrn," for solo and four voice chorus, and the Brahms "Ich aber bin ebend," for mixed chorus.

The Sunday music in the Thomas Church was Mendelssohn's "As the Hart Panteth," for chorus and orchestra.

Karl Klein's concert on February 5 with the Winderstein Orchestra drew a large audience—a circumstance contributed to both by the recollection of an interesting concert played here with the same orchestra last year and by the strong program offered on this occasion. The Bach concerto in E major, the Sinding concerto, op. 45, in A major, and the Tschaikowsky concerto, op. 35, in D major, constituted a program which called out all of the artist's powers and created a lasting impression of violin art, which was extraordinarily pure in school and style. The persistency with which he looked to the way a fiddle ought to sound, the deliberate control over all his resources and the untiring manner in which he kept deeply romantic inspiration within the strict definition of a classicist, form in some respects the most striking object lesson of the local season. Every phrase in the three concertos had its own true message, representing on the part of the artist the most consummate mental industry, with a beautifully rich heart force as the impelling agent. Such performance entitles an artist to a place along with the musically elect of any school.

As to the compositions of the above program, the musical public may as well be informed hereby that no modern violin concerto since Tschaikowsky's and the Saint-Saëns B minor will be played as much within the next five years as this in A major by Sinding. The fiddlers have recently looked to Glazounow for a medium, but when he arrived with his offering it was found to be of high class in many

parts, though unduly ineffectual and perhaps unthankful in the last movement. Some attention is due the concerto by Dalcrosse, and there are a few violinists who can start the auditor's pulse with the concerto by Goldmark, but that does not happen often. The prime weakness of the Sinding for a first hearing—the too frequent shifting of the motion—is common to him, as has been previously remarked in this place, but that is not fatal. The innate strength of all the material causes it to wear like iron, and the composer has given it unduly full, yet careful, orchestration. Grumblers may come along and find either Bach or Wagner in the middle movement, also that the last movement is uniquely related in its chief rhythmic figure to the last movement of the Tschaikowsky. But Sinding has taken plenty of start on all grumblers by finally going his own way and thoughtfully turning a couple of tons of inspiration into the work. Every violinist in Leipsic is looking upon it with great favor. Alfred Krasselt, of Weimar, has been playing it with success, after making a long cut in the orchestral tutti of the middle movement. But that material is also worth playing, unless the soloist is trying to catch an early train. Karl Klein, all unaided, should be able to make this concerto popular in America in one season. If not in one season, then call it two seasons. And whoever gets any more music out of it than he does will have to be busy from the first note to the last.

Among the four encores which this young artist played here, the first was a new work, written for him last summer by his father, Bruno Oscar Klein. The composition, in American folk tone and entitled "Farewell, My Georgia Home," was reviewed in manuscript in this place last summer, and is now published by Charles F. Tretbar, of Baden-Baden. It is a sustained and highly melodious composition employing much double stopping, and it gave great pleasure to every musician present. The harmonium part, which is not included in the usual orchestral score of the Bach concerto, was written also by the young artist's father. Ysaye is among those who have written a harmonium part for his own use, but he keeps it boxed, with the lid nailed down. Other artists get along in the best manner they may.

Jenny Osborn Hannah began the week at the new theater Sunday evening with her third presentation of the role of Donna Anna in Mozart's "Don Juan." On that evening Herr Soomer sang the title role for the first time, and this added one other to his list of successful portrayals. Notwithstanding Mrs. Hannah's belief that her voice is not adapted to the two arias of Donna Anna, her work in them was strong and eminently enjoyable. Always true to the pitch, with nothing hurried or neglected, with unusual progress on the dramatic side to record, her hundreds of American friends may be assured that she is doing her work immensely well. Her voice is a better organ, under better use, than it has ever been before. Next Wednesday evening she sings the role of Sieglinde again.

The last of the regular series by the Bohemian Quartet brought the Novak D major string quartet, the Brahms F minor piano quintet, with Eugen d'Albert, and the Beethoven E minor string quartet, op. 59. Notwithstanding d'Albert's presence for the Brahms, the most interesting number was that by Novak. The first part is a remarkable example of sustained inspiration in the most brilliant harmonic color. The movement is a fugue. In working out the instruments continually change under each other in the varied tints of a kaleidoscope. The other movements are rich in invention, and the work closes with a return to the mysterious air in which it began.

The d'Albert playing in the first part of the quintet was so unsteady, so uncertain and so unintelligible as to be unworthy of a musician.

Jacques Thébaut gave a recital, wherein the Cesar Franck A major sonata, the Mozart E flat concerto and the Bach chaconne were chief numbers. The artist was at his greatest in the playing of the Mozart concerto, where the beautiful feeling and the refined poetic style worked wonderfully on his audience. The last part is an immensely potent bit of writing, wherein ravishing harmonic surprises enter often. Herman Kretschmar, of Berlin University, does not believe this the work of Mozart at all. One does not wish to doubt the authority of one of the broadest and best learned minds of this day, such as Kretschmar's is. However spurious the work may be, it

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sounds as if Mozart has come near to having at least one genius for an imitator.

Thébaud's accompanist, David Blitz, of Amsterdam, was ideal in his assistance for the violin. It was unfortunate that in two solo groups he brought hackneyed material that can be heard played here as well or better at almost any time. On the other hand, he could have got the attention of this audience with selections of modern French, which is not heard here at all.

An indication of the renaissance of the Leipzig music student traffic may be read in the report that ever 200 new comers applied for instruction under Robert Teichmüller last autumn.

The young 'cellist, Mera Schkolnick, a last year graduate of the conservatory here, played a recital in the Kaufhaus. The gifted soprano, Elena Gerhardt, was to have assisted, but became ill, and the soprano Hildegard Homann sang instead. The 'cello compositions were the Volkmann A minor concerto; Tchaikowsky's variations on a rococo theme, op. 33; the Svendsen romanza, op. 26, and Julius Klengel's scherzo, op. 6. The young artist showed a fine musical nature and technic sufficient to produce the works she essayed. Possibly time may develop her hand, when she will be able to present the compositions in more heroic outline. She was called to a number of encores at the close of the recital.

Fräulein Homann sang three lieder by Wolf and Strauss. Her voice is a light, high soprano, under medium skill in manipulation. She is the leader of the local Damen Vokal Quartet, which has a high art standing here.

EUGENE E. SIMPSON.

Rausser's New Leipzig Location.

Ernest B. Rausser's Leipzig American music store is changing quarters for a location much more favorable for the music student and business sections of the city. Henceforth his address will be 27 Härtel Strasse, corner of Peters Steinweg. In the year and a half since Mr. Rausser began this business it has grown steadily in usefulness, both to the English speaking representation here and to musicians at home, who have especial wishes for new or old little known works. As an instance in point, it has lately come to notice that artists in America find it almost impossible to get the songs by Franz Liszt and a number of other composers whose works might be of great use in program making if once properly obtainable. Mr. Rausser is glad to give attention to just such wishes, as well as to fill orders on the usual demands of the sheet music trade.

Wiley at Aeolian Concert.

Clifford Wiley was soloist at the thirty-third recital at Aeolian Hall, February 12, when the announcement of his appearance served to draw a house which completely filled the auditorium. He sang "Il balen" for his first number, and "King Charles" as encore, as he only can sing it. J. Lewis Browne's "Song of Dreams," and Adams' "Thora," two love songs, completely captivated the large audience, and again he had to sing an encore. Wiley holds his audience from the first moment, and his fine voice, manly bearing and tenderness of expression always win him demonstrative applause.

Manhattan Opera Repertory.

Meyerbeer's "Dinorah" is scheduled as the novelty this week at the Manhattan. It will be sung by Pinkert, Trentini, Ancona, and Alchevsky tonight, Wednesday, February 20. Friday evening, February 24, the double bill, "Pagliacci" and "Cavalleria"; Friday matinee, "Carmen" (Bressler-Gianoli, Donalda, Dalmores, Ancona); Saturday matinee, "Traviata" (Melba, Bassi, Sammarco); Saturday night, "Lucia" (Pinkert, Bonci, Seveilhac).

The Allegemeine Musikgesellschaft, of Basel, at its third symphony concert, performed orchestral works by Brahms (F minor symphony), Mozart's "Andante and Serenade" in C minor and Wagner's "Faust" overture. The violin soli were Beethoven's D major concerto, Tchaikowsky's "Souvenir" and Bassini's "Ronde des Lutins." At the fourth concert the program was: Orchestral works—Beethoven's F major symphony (No. 8) and Berlioz's "Les Francs Juges"; piano soli—Tchaikowsky's B flat minor concerto, Chopin nocturne in C minor, Brahms' capriccio in B minor and Liszt's polonaise in E major. At the fifth, the orchestral concert works were Liszt's "Faust" overture and Putner's overture to "Käthen von Heilbronn"; tenor soli—five lieder by Hausegger.

For the benefit of the Liszt foundation in Weimar, Johanna Dietz gave a Lieder concert, devoted to the songs of Liszt. The result of the concert was that not a cent was contributed to the Liszt fund and that the lady had to pay heavy expenses out of her own pocket. "All the greater," says a sarcastic reporter, "was the artistic success which Fräulein Dietz gained by her rendering of the seventeen Liszt Lieder.

TORONTO AND PITTSBURG SCORE AGAIN.

The second of the two concerts given by the Toronto Mendelssohn Choir and the Pittsburgh Orchestra took place at Carnegie Hall on Wednesday evening, February 13, and the following program was presented:

Overture, Oberon Weber
 Forty-second Psalm, Judge Me, O God, eight part Motet, & Capella Mendelssohn
 Chorus, The Bells of St. Michael's Tower, five parts, Soprano, Alto, Tenor, Baritone, Bass Sir R. P. Stewart
 Mendelssohn Choir.
 Spanish Rhapsody, for Piano and Orchestra Liszt-Busoni
 Conductor, Mr. von Kunitz.
 Eight Part Chorus, & Capella, Crucifixus Antonio Lotti
 Ballad-Dialogue, Sir Patrick Spens, for two Choirs in ten parts, & Capella R. L. de Pearall
 First Choir—Soprano, alto, tenor and bass. Second Choir—Soprano, alto, tenor and bass.
 Mendelssohn Choir.
 Variations on a Theme by Schumann, op. 23 (first performance in New York; manuscript) Brahms
 Orchestration by Emil Paur.
 Love Scene, from the Opera of Feuersnot Richard Strauss
 Chorus, The Wings of a Dove, for a Double Choir, & Capella, Howard Brockway
 Choral Ballad, Challenge of Thor, from King Olaf Elgar
 Mendelssohn Choir and Pittsburgh Orchestra, Conducted by Mr. Vogt.
 In memoriam of Wagner, who died February 13, 1883.
 Overture, Tannhäuser Wagner
 Choral, Awake, and final Chorus, Die Meistersinger Wagner
 Pittsburgh Orchestra and Mendelssohn Choir, Conductor, Mr. Vogt.
 Prelude and Closing Scene, from Tristan and Isolde Wagner

This second concert bore out fully what THE MUSICAL



EMIL PAUR.

COURIER wrote of the first, in its issue of February 20. New York has never before heard such choral singing as that of the Toronto organization, and the revelation to our



A. S. VOGT.

local music lovers was as complete as it was surprising. We have no chorus in this city which can be compared even remotely to the Canadians, in point of accuracy of ensemble, precision of attack, resource in dynamics and tonal shading, volume, quality, and spirit. In short, the Toronto Mendelssohn Choir possesses all those musical and tonal virtues which make it facile princeps among the leading choral bodies of the world. How much Mr. Vogt, the conductor, is responsible for the results achieved by his singers, need not be pointed out to the musical reader. A musical ensemble body must ever be the reflection of its controlling head, the dominating influence which fixes its direction and purpose. New York regrets keenly that it has no conductor like Mr. Vogt. He is the one man who could take hold of a body like our Oratorio Society and make it a first class organization.

The Mendelssohn "Psalm" was sung with beautifully clear articulation, exquisite tonal balance and supreme musicianship. The descriptive bell song, by Stewart, made a marked impression, and its delivery could not have been improved upon. "Sir Patrick Spens" is an ineffectual ballad, but it gave an opportunity for the display of dramatic contrast and vocal enthusiasm. Beautiful pianissimos and half tints made the performance of the poetical Brockway work notable, and the "Challenge of Thor" was a mighty mass of tone, never strident, but always intense and full of color. "The Meistersinger" chorus formed a magnificent and fitting windup to the glorious work of Mr. Vogt and his singers, and it is to be hoped, most warmly, that next season will see them again in New York as honored visitors. Of the warmth of their welcome whenever they choose to return, the enthusiastic applause of last Wednesday gave them much more than a hint.

Under Emil Paur, the excellent Pittsburgh Orchestra again distinguished itself, particularly in the spirited reading of the "Oberon" overture, the "Feuersnot" love scene, and the prelude and finale from "Tristan and Isolde." The Paur orchestral arrangement of the Schumann-Brahms piano "Variations" revealed the Pittsburgh conductor as a musician of rare gifts and sympathetic insight, but the work will doubtless be regarded by the public as a labor of love rather than a popular and permanent contribution to the symphonic literature. It was played by Paur and his men with loving reverence and conscientious care, but the effect was moderate.

The conductor of the Pittsburgh Orchestra does other things beside conduct, and one of the things he does is an excellent order of piano playing. He chose to display himself in Busoni's arrangement (with orchestral accompaniment) of Liszt's "Spanish Rhapsody," a work which is not the best medium in the world for a disclosure of the player's complete musical and interpretative gifts. Paur did what he could for the rhapsody, and in the doing revealed himself as a technician of ability, the possessor of a fine sense of rhythm, and a wealth of warm tonal tints and subtle modulatory effects. The performer was applauded so warmly that he added an encore to the program, a mazurka—value unknown to the cognoscenti of this region.

In the orchestral numbers Paur again emphasized his finesse, energy, and deep sincerity as a leader. New York has not yet forgotten his memorable achievements as the leader of our local Philharmonic Society. The Pittsburgh Orchestra, under its present head, shows no signs of the raggedness and untunefulness which marked its work during a former régime.

Von Perfall Dead.

On January 15 the Baron Anton von Perfall departed this life at Munich, in his eighty-eighth year. He had for many years been General Intendant of the Royal Bavarian Court Theater and Opera. In 1864, he was Hofmusik Intendant, and under his direction the private performances for King Ludwig II took place, as well as the Munich model performances. Born January 20, 1824, he studied law, but abandoned that profession for music, which he studied under Hauptman, of Leipzig. In 1854, he founded the Oratorio Society of Munich, which he conducted till he became court Intendant of music. In 1867, he became director of the Court Theater and Intendant-General in 1872, a post which he occupied till 1893. As a composer he wrote several operas, the best known being "Sakuntala," "Melusine" and "Junker Heins." In 1894, he published an account of his career as Intendant, under the title of "A Contributor to the History of the Royal Theater in Munich."

In the church concert of the Society for Classical Church Music, at Zurich, Reger's "O Haupt voll blut und wunden" for soli, mixed chorus, solo violin, oboe and organ was performed in a satisfactory manner.

GREATER NEW YORK.

NEW YORK, February 18, 1907.

The fourth Saturday musicale of the Rubinstein Club, Mrs. Harry Wallerstein, president, in the Astor Gallery, on February 9, proved to be the largest gathering of the season. Marie Cross-Newhaus, chairman of the program committee, has made these musicales of high artistic order, and the members and guests know that when they go to a musicale there will be much worth hearing. Sammy Kotler, violinist, a pupil of Von Ende, astonished all by his amazing technic, tone and taste in playing. He played: "Fantasie Appassionata," Vieuxtemps; "Serenade," Pierne; "Mazurka," Borowski; "Perpetual Motion," Ries, and "Rondo Capriccioso," Saint-Saëns.

The lad is a born "violin talent," and tucks his fiddle under his chin with assurance, then produces results altogether beyond expectation. He was repeatedly recalled. His self possession was displayed in the last piece, when a string broke as he was playing; he finished just the same. Frank Croxton's fine voice delighted, and he was probably at his best on this afternoon. Elizabeth Boyd sang the soprano air from "In a Persian Garden," and later a brace of songs. She has a fine voice, and had to sing an encore. At the close a collation was served, an informal reception following. Elizabeth Ruggles and Margery Morrison played piano accompaniments, Mrs. William R. Chapman acted as reception committee, and the following women acted as ushers: Mrs. Walter Phillips, Mrs. Charles O. Maas, Mrs. John Storer, Mary Jordan Baker, Mrs. Ellsworth Childs, and Anna B. Wood.

The Women's Philharmonic Society, Amy Fay, president, gave one of their frequent piano and song recitals, the soloists being Mme. Goldie, coloratura soprano, and Joseph Maerz, pianist, February 14, at Carnegie Chapter Room. An attendant reports that both artists were heard to advantage, and that an audience of good size listened and applauded.

The organ recital at the Fifth Avenue Baptist Church, under the auspices of the American Institute of Applied Music, February 15, found the church well filled, for Organist Shelley has many admirers. In place of Mabel C. Rogers, alto, McCall Lanham, baritone, sang a dramatic aria with fervor and effect. The organist played Bach's fantasia and fugue in G minor, Wagner's overture to "Rienzi," theme and variations by Thiele, a fantasia on themes from "Der Nibelungen," and minor pieces, with spontaneous delivery and ample technic. His own set of three pieces—"Ave Maria," minuet and "Dance of the Dragon Flies"—was much applauded.

On the occasion of the recent reception to Dr. Neitzel by the New York College of Music, Hein and Fraemcke, directors, a supper was given to the faculty immediately afterward, Dr. Neitzel joining it as guest of honor. The doctor recalled his relations with the German Crown Prince, who is an excellent violinist, and the directors united in sending his Imperial Highness a cablegram, congratulating him on the result of the German elections, and his father, the Kaiser, on his birthday. The following reply came by cable:

Neitzel, New York College of Music:

His Imperial Highness expresses to the musicians' colony in the New York College of Music his heartiest thanks for kind telegram.

(Signed)

VON TROTHA, Court Marshal.

Emma Thursby's sixth Friday afternoon musicale was attended by prominent people, among them Regina Arta and M. Mugnoz, both of the Manhattan Opera Company, who enjoyed the singing of Cecil Fanning, who has a fine baritone voice. H. B. Turpin accompanied him. Ross David, tenor, just returned from Paris, sang, accompanied by Miss David, and Miss Kirby gave "When Belinda Sings" and several negro dialect pieces, which were much enjoyed. Mlle. Arta sang, and Dezzo Nemès, the violinist, played modern works, Mme. Nemès at the piano. Lucille Presby Throop sang the "Mad Scene" from "Lucia," and Lillian Woodward gave several recitations with music, Anita Owen at the piano. Of those present we mention only Signor Mugnoz, Mlle. Arta, Mrs. E. Bradley Jones, Louise Tibbetts, Mrs. Walter E. Craig, General Kneeland, Benjamin S. Church, Dr. Clarence H. Bonnell, Mrs. John J. Redmond, Elizabeth F. Carpenter, Mrs. John Howard Gray, Mrs. Alfred H. Peats, Miss Wells, Mr. David, Marion L. David, Cecil Fanning, H. B. Turpin, Lucille P. Throop, Lillian Woodward, Mrs. Ralph Shainwald, the Rev. Newton Perluis, Mrs. and Miss Perluis, Mrs. Robert L. Ide, Mrs. Alexander Robb, Mrs. Babcock, Mrs. Murray W. Ferris, Mrs. Winchester Fitch, Mrs. Wilson S. Dunn and Mrs. Walston Hill Brown.

Frank M. Jeffrey, of T. C. Buck & Co., chairman of the music committee of a prominent East Orange Church, is a composer "for relaxation only," as he says. Carl Fischer has issued three secular songs, and one Christmas solo, of his composition, entitled "A Robin's Song," "Thou Art Sweeter Than the Flowers," "Constancy" and "The People Thronged in Bethlehem." They are characterized by graceful, spontaneous melody, refined harmony and fluent vocal writing. The critic notices the absolute wedding of text and music, all going to show that had Mr. Jeffrey cast his lines in music he would have become a notable figure. The writer recalls but two other men who, as chairmen of music committees, are themselves organists and composers, namely, Frank Seymour Hastings, of the Brick Presbyterian Church, Manhattan, and Senator Ketcham, of Roseville Presbyterian Church, Newark. Needless to say, what these men had to suggest, or what they desired, was always feasible.

Carrie Gilman Edwards, pianist, was chairman at the last Rainy Day Club affair, the annual president's reception day, February 6, when she arranged a program of much variety, interpreted by the Von Klenner Ladies' Quartet, F. L. Duguid, baritone, and Mrs. Fiqué, soprano. February 7 she and P. Corning Edwards gave a pupils' recital of piano and vocal music at a private residence in Harlem, Mrs. Edwards closing the program with a group of three pieces. She has also lectured in the Public School Course, topic, "Life Forces in Music," with piano illustrations.

Stella Price Halliway, contralto, well known and prominent in St. Louis, Mo., where she sang in concert, church and synagogue, has been here several months, but the change of climate seems to have temporarily incapacitated her. She is said to have a beautiful voice, of wide range, power and great feeling, and some church will be fortunate to secure her.

Lucine Finch is a young Southern woman who was brought to the notice of the staff of this paper by Madame Bloomfield-Zeisler, and who recites, or rather tells, Southern stories, "ole mammy tales" and so on, with infinite variety and charm. She has a very sweet singing voice, too, and somewhere there is sure to be demand for just what she does so well.

Luisa Cappiani will give vocal lessons as usual up to the time of her regular annual departure, end of May, for her cottage in Switzerland, having recovered from a recent illness.

For the benefit of unpensioned women teachers a musical entertainment was given Monday evening last at the Amsterdam Opera House on West Forty-fourth street. The Lotos Glee Club, some pupils of Helen Augusta Hayes and a group of dancers furnished the entertainment.

Thursday, February 21, at 4 o'clock, J. Warren Andrews begins a series of five free organ recitals, assisted by professional pupils and the well known solo singers Lucy C. Pillsbury, soprano; Frederic Martin, bass; Edwin Evans, bass; Mrs. J. L. Miller, Jr., soprano, and Georgia McMullen, soprano.

Mrs. Griffin Welsh, the soprano, a singer whose work is becoming better known, for she has a fine voice and knows how to use it, sang the solo in Kjerulf's "Serenade" at the

second concert of the Chaminade Ladies' Glee Club, at the Pouch Gallery, Brooklyn, last week. The following is from the Eagle: "The solo part in the 'Serenade' was taken by Mrs. Griffin Welsh, and was so exquisitely rendered that enthusiastic applause followed."

Dr. J. M. Nova, baritone, a pupil of Christine Adler, sang at a musicale recently, showing great improvement over last season. His songs were "Es hat nicht sollen sein," by Nessler, and "O du mein holder Abendstern." Grace W. Stage, another pupil of Mrs. Adler, who has studied only this season, has a promising contralto voice, and her singing of a cradle song at the musicale was excellent.

Grace D. Corwin, soprano of Greenwood Baptist Church, Brooklyn, was the vocal soloist at the last concert of the Hoadley Musical Society of Brooklyn, held in St. Paul's Chapel. She sang songs by MacDowell, Millard and others and won strong applause. She is a pupil of Parson Price.

Sumner Salter's series of organ recitals at Thompson Memorial Chapel, Williams College, are notable for the fine programs presented. There have been thirteen recitals so far, containing works of the classic masters and the moderns. Vocal and violin solos vary the programs.

MENDELSSOHN CHOIR AND PITTSBURG ORCHESTRA IN BUFFALO.

BUFFALO, February 15, 1907.

The capacity of Convention Hall was taxed to its utmost limit on Monday night, February 11, by men and women who came to hear the Pittsburgh Orchestra and Mendelssohn Choir. Requests for tickets were sent by people residing within a radius of 200 miles. On the day of the sale, February 6, the house was completely sold out before noon. An immense Union Jack adorned the wall on the right of the stage and an equally large American banner was on the left. Last year the singing of the Mendelssohn Choir was akin to perfection; this year, with more voices, splendidly balanced, language is inadequate to express the beauty of the ensemble. The encore numbers were "The Rolls of St. Michael's Tower," "Scots Wha' Hae," and one other number. Mr. Vogt was obliged to bow his thanks repeatedly. Then after a lull the applause would break out again. The Pittsburgh Orchestra surpassed all previous efforts. Mr. Paur also received an ovation.

Gabrilowitsch, the poet of the piano, played at Convention Hall under adverse circumstances. High winds and sleet covered streets kept the timid at home, but the music lovers who did venture forth were richly rewarded. As the program was recently given in New York no extended comment is needed here.

May M. Howard has concluded her instructive talks upon "Orchestral Instruments." Miss Howard was asked to give one of her informal, illustrated talks on the subject before the choir of the Delaware Avenue Baptist Church, which was so much enjoyed. Last Sunday evening the noted choir presented the cantata "The Redeemer," by Julian Edwards.

Evelyn Choate gave the last of her "talks," explaining in detail the program afterward given by the Pittsburgh Orchestra and Mendelssohn Choir.

Emma Werchart Fowler is winning golden opinions by her admirable lecture on "Shakespearean Songs," their history and origin. She sings this beautiful cycle, and her rich contralto voice interprets their quaintness delightfully. Mrs. Fowler is in demand by private schools and seminaries, recognizing the educational value of her work.

Musical circles are missing the personal enthusiasm of Mrs. George J. Sigard, who has been ill for four months. Mmes. Sicard and Brazzi used to give joint piano and vocal recitals. Mme. Brazzi is now in Chicago, and it seems as though those pleasant musical hours are to be permanently discontinued.

A "Mardi Gras" festival was given at the Twentieth Century Club by the D. A. R. Society. Amy Titus Worthington's (a young Buffalo composer) reverie, "Sunset," was played for the grouping of "Father Time," "Day and Night" and "The Seasons."

The Särgerbund Society, on the same evening, gave a masque ball at German-American Hall. The Orpheus Society gave an equally fine one the week previous.

Alice Babcock Trott, who has so successfully managed a series of concerts at Niagara Falls, is also the musical critic and society chronicler of the Niagara Falls Gazette. Miss Trott, who is a brilliant pianist, and an ideal accompanist, comes to Buffalo often for musical affairs.

Creator and his band will begin a week's engagement February 18 at Shea's Court Street Theater.

VIRGINIA KEENE.

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ad. lib.) words and music by

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NATIONAL ASSOCIATION OF SINGING TEACHERS.

(By Maximilian Knitel-Treumann, Secretary and Treasurer.)

It does not require an extraordinary audacity to state that we are face to face with a danger not generally recognized, but undeniably more and more frequently presented the last twenty years among teachers of singing.

The Fakir or Quack Teacher.

Up to the present day any one who cares or dares to teach the art of singing and style himself "professor of the old reliable Italian method" may do so, unmolested and unchallenged by the bona fide teachers, unlike the quack physicians, whose dangerous work was finally stopped through the efforts of the bona fide physicians by our legislative body.

Having realized the deplorable conditions in my profession, I felt it not only my right, but rather my duty to attempt to stop them, for silence would mean nothing less than putting myself on the same level with the quacks.

The art of singing offered the fakirs a splendid field for selfish exploitation and they are availing themselves of the golden opportunity in ever increasing numbers, for the very reason that their dangerous influence has not been generally understood.

The ignorant teacher not only harms the vocal organs but causes even more serious troubles, endangering the health of the pupil.

To get a proper conception of the stupendous ignorance of teachers who make their living by teaching others how to sing we need only listen to them and read their books.

More harm than good has come from people who rush into print with their discoveries about correct tone production; however, I admit that their intentions are good.

To acquire with minute completeness and assimilate the rules which govern the art of singing is the most essential part of the scholar's work who aspires to master the art—how this is accomplished has been described the last hundred years by various writers on the human voice over and over again, enough to fill a whole library with their books, but even the best of them, coming from people whom the world has recognized as great artists fail to do so, because it is an utter impossibility to get a correct idea about a tone by description—the "condition sine qua non"—is the hearing of it. One might just as well attempt to describe the rainbow colors to a man born blind and expect him to paint them. If even books of artists contain erroneous statements, what can we expect from people who never mastered the art of singing, or even correct tone production.

What shall we say to teachers who tell their pupils that the best tones are produced with the nose, and the vocal

ligaments not needed at all? Another teacher made the great discovery that "body action" is the whole secret of correct tone production—i. e., flapping the arms up and down while singing the scales.

Another teacher makes his pupils lie down on their backs on the floor of the studio (?), gives them paper to chew and tells them to spit the little balls toward the ceiling until they succeed in making them stick to it. Why not at least try chewing gum? It would be a great improvement for the pupils on account of its better sticking qualities, not to mention the taste.

However, "chacun à son goût," and as long as he finds pupils willing to pay for that kind of instruction, why not?

But that anybody with a normal brain would pay \$25 for a singing lesson, which makes it compulsory—horrible est auditu—to pull the tongue out of one's mouth until blood comes forth—never in my wildest dreams would I have thought this possible outside of an insane asylum.

After that, what next? Is it perhaps possible to make \$50 an hour by pulling the ears and noses of the pupils, in addition to the tongue stretching? Why not, as long as nobody seems to care to protect the unfortunate pupil against such dangerous charlatans?

Let us assume, sad but very possible fact, that one of the pupils contracts blood poisoning or cancer. Would our legislative body perhaps find it then necessary to pass a law to prevent the quack from teaching? Why not now?

However, until the legislative body of the United States can be influenced to prevent the quack singing teacher, like the quack doctor, from his detrimental work, and protect the unsuspecting public by law, the National Association of Teachers of Singing will be a protection against impostors, for I, as well as every one of the teachers, who have so far joined, are dominated by a strong desire to ameliorate these highly deplorable conditions in our noble profession and elevate its standard by forcing the ignorant element out. All so called singing teachers at the present, I am informed, hold the opinion that our association will be rather short lived and consider it a mere farce; for they, never having learned the alpha of our art, take it for granted that they know all if they are able to play the piano accompaniments, and let the pupils vocalize on "A" until they get cramps in their throats. Not playing well enough to master the difficult music, they hire experienced accompanists and pay them? Oh, no! Why should they pay out their easily earned money; they succeed in killing two birds with one stone and make great singers out of the accompanists in exchange for their services!

(To be continued.)

Max Reger lately conducted at a concert of the Essen Musical Society his new orchestral serenade, op 95

Music in Providence.

PROVIDENCE, R. I., February 14, 1907.

The Arion Club gave its midwinter concert Tuesday evening of last week, at Infantry Hall, assisted by Ossip Gabrilowitsch, pianist, and Clifford Wiley, baritone. The chorus under the directorship of Dr. Jules Jordan gave several part songs for mixed voices, also male and female choruses by well known composers. Gabrilowitsch was the chief attraction of the evening and his very able efforts were stormily applauded. Clifford Wiley was heard in several songs and he made a highly favorable impression. Altogether this was one of the most satisfactory concerts heard here in some time and a vote of thanks is again due Dr. Jordan for a very musical concert.

The new organ in the Calvary Baptist Church was dedicated on Tuesday, and a very interesting recital given by George Albert Goulding in the evening, assisted by G. Raymond Laa, violinist. An interesting feature of the recital was a composition by Arthur H. Ryder, of this city, which was written especially for organs with bell attachment. Mr. Goulding's program was well arranged and musicianly throughout, and his artistic interpretation, coupled with a fine technical equipment, left little to be desired.

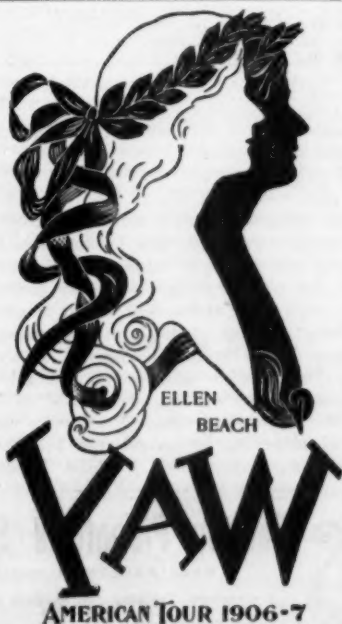
On Wednesday evening of last week, Marie Nichols, violinist, and Clara Clemens (daughter of Mark Twain), contralto, gave a joint recital in Memorial Hall, under the auspices of the Federation of Rhode Island Musical Clubs, for the benefit of the MacDowell Fund.

More Bookings for Katharine Goodson.

Katharine Goodson, the English pianist, who made her American debut with the Boston Symphony Orchestra three weeks ago with such extraordinary success, is to be heard soon in New York, Philadelphia, Brooklyn and other cities with the Kneisel Quartet, the Boston Symphony Quartet, and other organizations. Miss Goodson played last week before the Harvard Musical Association—that exclusive body which was the earliest organization of large musical scope in this country.

Victor Harris Conducted Song Cycle.

Victor Harris conducted the performance of Liza Lehmann's song cycle, "The Daisy Chain," at the musicale of Mrs. C. C. Cuyler, given in the small ballroom of Sherry's Tuesday evening, February 5. The quartet of singers were: Mabel Stark, soprano; Marguerite Hall, contralto; Bertrick von Norden, tenor, and Julian Walker, basso. All of these artists, except Miss Hall, are pupils of Mr. Harris.



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Thursday, 14, Matinee and Evening—Majestic Theater, Utica, N. Y.
Friday, 15, Evening—Wieting Opera House, Syracuse, N. Y.
Saturday, 16, Evening—Burtis Auditorium, Auburn, N. Y.
Sunday, 17, Matinee and Evening—Baker Theater, Rochester, N. Y.
Creatore's route for March includes engagements in Ohio, Michigan, Indiana, Illinois and Kentucky.

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HOTEL NOTTINGHAM,
BOSTON, MASS., February 16, 1907.

Fourth Annual Musicales of Zeta Chapter.

The Zeta Chapter, Alpha Chi Omega, is a branch of the original tree planted several years ago, probably in the 80's, somewhere in Indiana, and its fourth annual musicale was given on Friday evening at Jordan Hall, New England Conservatory, with éclat and brilliance. Mrs. G. W. Chadwick, Mrs. Ralph Flanders, Mrs. Charles White, Louise Daniels and Alice Mabel Stanaway stood in the receiving line for the reception which followed. In this club there are the active members—Edith Bly, Evangeline Bridge, Winifred Byrd, Annie May Cook, Blanche Crafts, Gertrude Damon, Louise Daniels, Mabel Davis, Lillian Goulston, May Good Hall, Florence Larrabee, Alma Marti, Rachael Os-good, Lucy Perry, Merle Reynolds, Hilda Swartz, Jessie Swartz, Ruth Tucker, Ethel Waters and Irma Watson. The associate members: Pauline Woltmann-Brandt, Mrs. Ralph Flanders, Clara Tourgee-Nelson, Mabel Stanaway, Sarah Maude Thompson and Mrs. Charles White. The honorary members include the following brilliant women upon its list: Adele Aus der Ohe, Mrs. H. H. A. Beach, Helen Hopekirk, Fannie Bloomfield-Zeisler, Antoinette Szumowska, Margaret Ruthven Lang, Maud Powell, Julia Rive-King, Ellen Beach Yaw and Maria Decca.

The program included numbers by Liszt, Hugo Wolf, Henschel, Godard, Chadwick (piano), Max Bruch, Chopin, Clayton Johns, Horatio Parker and Whelpley. It was a very interesting and satisfactory musicale, and all were delighted with the reunion which followed.

The Jamaica Plain Singing Club.

Benjamin Guckenberger's Singing Club never did itself greater justice than at its recent concert in Jamaica Plain. There was the usual club orchestra, which was organized, encouraged and fostered by Mr. Guckenberger, and which played exceptionally well. The entire program was interesting, filled as it was with choruses, both male and female, and some very attractive mixed choruses. The chief numbers on the program were Rheinberger's "Clarice of Eberstein" and the legend of Niagara, "Lelawala," a ballad for mixed chorus and orchestra. Another attraction was the playing of Mozart's allegro from the concerto in A major by little Ruth Lavers, of the Faelten Pianoforte School, and the orchestra. This delighted the large audience beyond measure, this brilliant child artist being recalled many times. In fact, she and Benjamin Guckenberger were the halo crowned performers of the evening.

William Alden Paull's Teaching.

The manner in which William Alden Paull has become known to clergymen and men at the bar as a specialist in enunciation, delivery and intoning is of interest. This special work began when he was a pupil in the Episcopal Theological School of Cambridge, Mass., making special study of ecclesiastical history with reference to church music and plain song. Later, in his experience as a teacher of singing, he found that his pupils learned to intone while practicing the singing exercises, and so was engaged professionally in this school to teach intoning. This department is sustained by a special fund established by those interested in such work. Mr. Paull, while in no wise connected with the elocution department, aids materially in this broader course by preparing the men in the various preliminaries which accompany a good musical foundation.

Faelten School Pupil.

R. J. Bleue, a young man who has been blind from birth, and a pupil of the Faelten Pianoforte School, on the evening of the 21st will play a very creditable part in the usual pupils' recital which occurs on that evening. He will give Bach's prelude and fugue, C minor (from the "Well Tempered Clavichord"), and the sarabande, F major, from the fourth English suite and gavotte, D minor, from the sixth English suite, by the same composer, closing with Chopin's polonaise, A flat major, op. 53. Mr. Bleue's work is said to be distinguished by many scholarly pianistic qualities, and many people anticipate with pleasure his share in the program. Among the other pupils appearing is Bonnie Marie Jarvis, a young girl who began her music study in Germany, and finds the Faelten school in every way meeting her demands. Her numbers will be some interesting Grieg compositions.

Gertrude Peppercorn's Recital.

Gertrude Peppercorn, who appeared a few seasons ago at Potter Hall, gave us evidence then of anything else but that she was academic. She seemed a very young woman of pronounced charm, exalted ambition and some very meritorious musical qualities. She has now returned with more experience, both in the interpretative as well as the technical side. Miss Peppercorn came unheralded just now, and for this Boston admired her doubly, for it rang truer of the real artist within this charming young woman. On last Tuesday evening Miss Peppercorn played this program: Allemande, gavotte and musette, Brahms' intermezzo in A major and seven waltzes, Liszt's sonata in B minor, Chopin's nocturne in B major, scherzo in B minor, three studies, and polonaise in A flat.

This musician shows a most admirable gain in every way, and was most engrossingly interesting. Miss Peppercorn played with a certain degree of individuality which was refreshing, and chose both tempo and reading to interpret her own ideal conceptions.

Frederick N. Waterman Busy.

Frederick N. Waterman sang recently in Malden at a series of private musicales. His numbers were from "Traviata," "Carmen" and several sacred songs. Among the guests were a number of people known in New York society. Mr. Waterman's singing proved a pure delight. A pupil of his, Dora Melcher, with an attractive mezzo-soprano voice, appeared last week before the Piorean Club, of Attleboro, Mass., when she made a complete success, considering she is a pupil of only a few season's study with Mr. Waterman.

Gebhard's Boston Engagements.

The busiest of busy musicians is Heinrich Gebhard, upon whom Boston now looks as a ripened artist in every way. Aside from his numerous out of town engagements Mr. Gebhard is filling in rapid succession many most brilliant and important dates for recitals in drawing rooms and in musicales here and there, where his playing is considered of special moment.

In the Terry series of concerts, now taking place on successive Mondays at Hotel Somerset, on Commonwealth avenue, last week, Alfred de Voto, the assisting artist of the Longy Club, being ill, Mr. Gebhard was called upon to fill his place, which he did with admirable skill. He also assisted this club the same evening at their Cambridge concert, when this artist achieved another triumph. At

Mrs. Brandegee's brilliant musicale in Brookline, at which so many distinguished guests were present; Mr. Gebhard again played, and on February 16 still another most meritorious result was his at the drawing room event of Mrs. Robert D. Evans, on Gloucester street, where another brilliant company assembled to hear Gebhard.

His playing of César Franck's interesting "Variations Symphoniques" at the third concert in Jordan Hall by Wallace Goodrich's new orchestra is broadly anticipated by admirers of this pianist. This will be the first performance here of this beautiful work, which, aside from its technical charm, will be distinguished by Gebhard's poetic brain. Another noteworthy engagement is his recital on the 18th inst. at Hotel Somerset in the Terry series.

Palmer Pupils' Successes.

Miss Palmer's work as a teacher of voice is not only local. She has a list of pupils including some in all parts of the South and West, besides New England.

Norma Drexel, who is well remembered for her lovely French songs at the Palmer recital in Potter Hall, in Boston, in December, sang recently before the Cohasset Literary Club, completely entrancing her audience with her interpretation, vocal artistry, and perfect accent of her French songs. Some proficient linguist present declared Miss Drexel to be a wonder in that alone, added to which is a voice of beautiful timbre and which is most intelligently used. After her brilliant rendering of the Arditi waltz song, "Se saran rose," Miss Drexel added number after number by request, among which were Ronald's "Sunbeams," Clough-Leigher's "My Lady Chloe," Thomas' "A China Tragedy," and a group of dainty French numbers, including "Bon jour Suzon," Pessard, and "Petit Noel," by Louis. Miss Drexel has been engaged to repeat her program before the Salon Française, at a Commonwealth avenue residence, later in February, when Miss Palmer will prove of charming assistance in accompanying her pupil's songs. Lillian Salmon's voice has caused several ripples of genuine enthusiasm wherever she has sung, in Lowell and other New England points. Miss Palmer strongly endorses the Sbriglia system of voice building, and can surely demonstrate with her gifted pupils.

Helen Allen Hunt's Song Recital.

Helen Allen Hunt gave a song recital on February 11, at Potter Hall, with the following program:

The Lily Maid, a Cycle of seven Songs..... Von Fielitz-Liszt-Lich
Canzonetta Rosa
Deggio morire Handel
Ho messo nuove Gounod
Morte d'Erlanger
Les Cigales Chabrier
Ma Lizette d'Indy
La Belle du Roi Holmes
Au das Vaterland Grieg
So Schmerzlich Tschalkowsky
Minuet and Valentine Damrosch
Hills o' Skye Miss Lang
Silent Noon Converse
At Evening Miss Daniels
The Year's At the Spring Mrs. Beach

There are divers standards of artistry in Boston, as elsewhere, and many musicians were in attendance to hear a woman who has sung with admirable finish for several years past, but who, in recognition of her limitations, became as a pupil again, and applied herself diligently to all sides of the art—namely, diction, melodic phrasing, rhythm, interpretation and what may be termed "style"—so that now Mrs. Hunt is an intelligent singer, lending herself and her equipment to the moods and "schools" of her vocal library rather than being engrossed with mere vocalization itself. This singer has for several years held the position of soloist in the First Church of Christ, Scientist. Her



Katharine
The English Pianist

GOODSON

The Boston Press, on the occasion of Miss Goodson's American

Debut with the Symphony Orchestra, January 18 and 19, 1907.

"The wildest applause and recall after recall followed. We most cordially join in the popular verdict."

—Boston Daily Advertiser.

"An artistic temperament of vitality and poise."—Boston Transcript.

"Her performance was one of rare brilliance."—Boston Herald. "She was recalled several times amidst loud plaudits, and Dr. Much smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor."—Boston Globe.

Miss Goodson is available for a limited number of engagements. For particulars as to Dates, Terms, Etc., Address

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singing attracted many devotees to that faith, and it has been said of her that no singer has ever rendered so acceptably the rather difficult song settings to Rev. Mary Baker G. Eddy's words as has Helen Allen Hunt. The program rendered at Potter Hall held a full quota of interest, "The Lily Maid" being sung here the first time by this singer, and delighting the audience. The Herald, in speaking of Mrs. Hunt's recital, gives the following well deserved comment:

Her voice was admirably controlled and her mastery of breath allowed excellent phrasing. Her tones are well placed and the whole organ, one of generous compass, is rich and full and resonant. Mrs. Hunt sang also as a musician, and her phrasing was more than intelligent punctuation of musical sentences, for it had rhetorical significance and emphasis.

She has gained much of late in the differentiation of emotional expression, and while her appeal is still frank, rather than subtle, it makes its way and it convinces. Handel's aria was sung with true nobility of style, and by this one performance she proved not only the soundness of her training but the intelligence and the dignity of her artistry. It is not given to everyone to sing Handel's music as Mrs. Hunt sang it.

Sunday Chamber Concert.

The Boston Symphony Quartet furnished the forty-fifth Sunday chamber concert at Chickering Hall. The program played was Tchaikowsky's quartet, in D major, op. 11; Beethoven's andante and variations from string quartet, op. 18, No. 5; three movements from a serenade for string quartet, by Emile Jacques Dalcroze (first time here), and Grieg's quartet, in G minor, op. 27.

The truly wonderful andante was rendered doubly charming in its performance by its position on the program. The very interesting set of numbers given a most smooth and artistic reading by the four players, and ending with the Grieg quartet, which is of that peaceful beauty which charms, highly pleased the large audience present, the quartet being recalled to satisfy the demand which their beautiful performance had created.

Katharine Goodson's Engagements.

Katharine Goodson played on February 8 at the Harvard Musical Association with distinguished success. She played again yesterday at a private recital for the Boston University at Lorimer Hall, where she also had remarkable success. She is to play March 15 with the Pittsburg Orchestra in Northampton, and on the 19th with the Pittsburg Orchestra at Springfield. On the 25th she will play with the Kneisel Quartet in Philadelphia, and on the 28th with the Kneisel Quartet in Brooklyn. Her second Boston recital has just been arranged for and will take place at Jordan Hall, Thursday afternoon, March 14. She then plays in Cambridge March 18 with the Kneisel Quartet, and in Boston on the 19th with the Kneisel Quartet. She plays in Washington, D. C., with Boston Symphony Quartet on March 20, and with the same orchestra at Mendelssohn Hall, New York City, on March 22. On March 23 she plays at Irvington-on-Hudson, a private recital, at a fashionable girls' school.

That Madame Goodson has been an immediate, emphatic and brilliant success is now a well established fact over the musical East. Her audiences have been brilliant, critical, demanding and insistent, but this wonderfully versatile English woman responded most capably, and now stands robed with that eminence which her work alone can give. The news of her coming recital for March 14, at Jordan Hall, has already caused delight here.

MORE BOSTON NEWS.

The Amphion Club, which has E. Cutter, Jr., as its director, announces a concert on February 28, when Mrs. Cabot Morse and C. Paul Plançon will be the soloists. An admirable program is in process of preparation, Mr. Cutter announcing that it will be the best program probably ever furnished by this excellent organization.

At a very interesting rehearsal on Saturday, February 16, by Helen Allen Hunt, soloist of the First Church of Christ, Scientist, and Mr. Conant, organist, the composer, William Lyman Johnson, was present to direct and furnish suggestions as to one of his late songs, "Christ My Refuge," Mrs. Eddy's well known words.

The music is of the ultra-modern school and is an expression of the metaphysical meaning of the words by musical atmospheres. The hymn is based upon a motive which is utilized and developed throughout the song. The accompaniment is practically a solo in itself, and bears the burden of tonal expression of the words. The music, like most of the ultra-modern, not only contains impressive, ingenious and expressive harmonies, but the composer has made use of various rhythms in the construction of the music, although the poem is all in one meter, and the changing rhythms of 5-4, 4-4, 12-8 and 6-4 accentuate the atmospheric qualities of the music. To render the hymn with full obedience to the expression of the words which should color the vocal tone in obedience to the metaphysical meaning of the text is no easy task, especially when the accompaniment is going its own way, so to speak,

and is building up a tonal background; neither has the organist an easy task, for the music is difficult to read, owing to the very frequent shifts of key, and the unexpected harmonies and rhythms, and the absolute need of control of not only appropriate and suggestive color, but of appropriate volume.

The wide circle of friends and admirers of the composer of songs, Margaret Ruthven Lang, whose home is in Boston, will regret to hear of her serious illness.

Lucy Pillsbury will sing at the Church of the Divine Paternity in New York on the 21st inst., when special Lenten services are held.

An interesting program of music will be played February 20 by Malcolm Lang at his studios, when he presents Bach's prelude and fugue in C minor, Liszt's No. 3 of the "Consolations," a couple of etudes of Chopin, Debussy's prelude in A, "L'Après Midi d'un Faune," arranged for piano by his sister, Margaret Lang, and Grieg's concerto in A minor, op. 16, the orchestral part being played on a second piano.

Lhévinne will give a second piano recital in High School Hall on Tuesday evening March 5.

Susan Metcalf will give a song recital at Hotel Somerset on the 18th.

The Apollo Club's concert takes place at Jordan Hall on the 20th.

WYLYNA BLANCHE HUDSON.

Hartmann in British Columbia.

(Victoria, B. C., Daily Times.)

Impossible as it may seem, incredible as it is upon the face of it, a musician has at last arrived who doesn't appear to have an ounce of self conceit about him. It's Hartmann, the violinist, who arrived this morning and who will be heard at the Victoria Theater tonight. To the casual observer the only outward manifestations of the artistic temperament, in this virtuoso who has delighted half the courts of Europe and the music lovers of nearly every country in the world, are the long, nervous fingers, which yet have an extraordinary strength, as you discover when you shake hands with him, and the black hair, which, true to tradition, is worn long.

Hartmann is about middle height, has pleasant features, an engaging smile and more engaging manners. He speaks English perfectly, probably much better even than that Boston adopted father of whom the advance manager has been telling us so much. Unconscious of self he yet loses himself when he talks of his art.

The "Chaconne" of Bach, which he will play tonight, is evidently a favorite as well as one of his masterpieces. Of Bach he speaks almost reverently, and upon the musical ornamentation of that artist he has written a lengthy article which has been translated into almost every European language and reviewed in every musical journal. In it he exposed certain impertinent liberties which various artists, present day as well as past and gone, had taken with the original scores of the great composer which earned him some cutting critiques from various critics, but the praise of all lovers of the great fugue writer.

Gabrilowitsch's Next New York Recital February 27.

Ossip Gabrilowitsch, the brilliant Russian pianist, who appeared before a large audience in Mendelssohn Hall several weeks ago, is to give another recital in the same hall on the afternoon of Wednesday, February 27, under the direction of Loudon Charlton.

The following program has been arranged:

Sonata, B flat minor, op. 79 (new).....Glazounov
Nocturne, F major; Mazurka, B minor.....Chopin
Intermezzo, E minor; Rhapsodie, E flat major.....Brahms
Prelude, G minor, op. 23 (new).....Rachmaninoff
Chant d'automne.....Tchaikowsky
En automne, etude.....Moszkowski
Etude, F minor, from twelve etudes d'execution transcendente.....Liszt

Boston Symphony Programs.

The Boston Symphony Orchestra program at Carnegie Hall next Thursday evening, February 21, will include the first symphony of Sibelius, "The Sorcerer's Apprentice," by Dukas, and the first Tchaikowsky concerto, played by Madame Samaroff. On Saturday afternoon, February 23, Gabrilowitsch is to be the soloist in the B flat Brahms concerto, and the "Sinfonia Domestica" of Strauss will be the leading orchestral number.

An interesting musical event took place last week at Geneva, when "Le Bon Vieux Valais," an operetta in five acts, was produced at the Geneva Theater. The music of the piece was composed by Frère J. Gross, one of the St. Bernard monks. The action takes place in the seventeenth century, and deals with the former customs of the inhabitants of the Canton of Valais.

MUSIC IN KANSAS CITY.

KANSAS CITY, February 12, 1907.

The selections have been made for the operas to be given by the San Carlo Opera Company in Kansas City, and are as follows:

Tuesday night, February 26, "La Gioconda," with Madame Nordica, Madame Monti-Baldini, Signor Constantino and Signor Seguroila.

Wednesday night, February 27, "Rigoletto," with Alice Nielsen, Signor Constantino and Signor Campanari.

Thursday afternoon, February 28, "La Traviata," with Madame Nordica, Signor Campanari and Signor Martin.

Thursday night, February 28 (double bill), "Barber of Seville," with Alice Nielsen and Campanari; "Cavalleria Rusticana," with Mlle. Tarquini.

The above mentioned operas are to be the subject of a lecture which will be given by Anna Shaw-Faulkner the morning of February 16, at the Central High School.

Edward H. Lemare played an organ recital at the Westminster Congregational Church last night.

Saturday afternoon, February 9, Jessie L. Gaynor, of St. Joseph, will give her lecture recital, "Some Children's Songs and a Few Words About Them," under the auspices of the Kansas City Athenæum. Considerable interest has been manifested in this recital, as Mrs. Gaynor is a well known writer of children's songs.

The Armonia Musical Club is a new organization which has been formed in this city, for the advancement of local musicians. The president is Mrs. P. C. Hill; vice president, Mrs. C. C. Longfellow; secretary, Mrs. Charles E. Wilson; musical director and examiner, Sue Shough-Drogman. The accompanists are Mrs. C. C. Longfellow and Mrs. C. R. Morgan, and Mrs. E. D. Harris is editor. The departments are voice, piano, stringed instruments and musical history. The club will meet every other Wednesday, at the home of Mrs. Hill, 2410 Norton avenue. The next meeting is on February 13.

Mrs. Evan White Sloane is preparing to give a pupils' recital about the 1st of March.

The Glee Club of the University of Missouri, which is under the management of R. E. Ellis, will sing tonight in the auditorium of the Central High School.

Joseph A. Farrell, basso cantante, gives a recital in his studio this evening.

Rose Piernotte, pianist, of this city, has been called to her old home in Duluth, Minn., on account of the severe illness of her father.

The last of the series of recitals by Gertrude Concannon, which was given last Wednesday afternoon, in the Fine Arts clubrooms, on account of the attendance increasing to the point where it was utterly impossible for Miss Concannon to longer take care of them in her own home, was pronounced a decided success by those in attendance.

Mrs. Malgen Hecker gave a pupils' recital in the Athenæum rooms Thursday evening, February 7, being assisted by Sara Hibberd and Hilma Holt, pupils of Jennie Schultz, and Mrs. Schultz was accompanist.

The Park College Glee Club, of Parkville, Mo., gave a concert at the Mellier Place Presbyterian Church last Thursday.

Florence Elliott gave a pupils' recital at her home last Saturday, quite a number of pupils taking part.

Blanche Logan, pianist, pupil of Mrs. Malgen Hecker, is preparing to give a recital the latter part of the season, and will be assisted by some of the well known local singers. Mrs. Logan is totally blind and is a very interesting student.

The Third Regiment Band, which is under the direction of E. M. Hiner, will open the new Wonderland Park, in Wichita, Kan., on May 11, and will then play an engagement at Fairmont Park, in this city.

Kate Vannah, the poet-composer, sails for Surrey, England, on the 21st. Miss Vannah has recently had the misfortune to lose her mother, which has caused the breaking up of the home in Gardiner, Me. Elinor C. Bartlett, also a song writer and congenial friend, came from England to take Miss Vannah home with her. The last song, written by the bedside of her mother, was dedicated to Schumann-Heink. Lillian Blauvelt, another friend of the writer, and for whom several songs have been written, has had Miss Vannah on a visit with her in New York.

MUSICAL EDUCATION.

The Training Schools.

Properly organized effort, under conscientious and disinterested authority, for the training of teachers, is the arch and keystone of education.

The United States is blessed by possession of training (or normal) schools directly under the sustenance, care and supervision of the Federal Government. These did not spring up spontaneously. They developed in answer to recognized inefficiency of teachers not so trained. Side by side with gift, with knowledge, even with deep and live earnestness for educational progress, stalked the monster of ignorance as to how to do to get pupils to receive the greatest value in the least time. The lack did things that should not be done, left undone those which should be done—undoing, retarding, pulling down what by hazard came to be accomplished. Farsighted ones bled with the pain of the waste and fought unrelentingly for its prevention. First came the State Normal (or Training) School. Now come beautiful young handmaids in form of city training schools. New York is blessed by possession of two of these beneficent governmental efforts—one in Manhattan, the other in Brooklyn.

Music, poor little foundling upon the hearthstone of the nation's nursery, was shut out from many family privileges, this one among them. Dependent upon the friendly hand of chance observers, she simply "came up," till her promise of beauty and influence has forced itself upon the attention of educational authority. Brave and loyal friends secured her certain place in the State institutions. Music is now given recognized position in the city training schools. Of that in New York as follows.

The Manhattan Training School is on 119th street, east of Fifth avenue; that of Brooklyn on Prospect place, near Nostrand avenue. Both are large, well equipped buildings, both are having large annexes built. In both cases the old building will be held for the department of practice, the new given to the proper study of how best to teach people. In both schools music has regular graded courses, outlines, hours, examinations, teachers and directors. The music department of the Manhattan school is in charge of Dr. Frank R. Rix; that of Brooklyn is under direction of Albert S. Caswell.

A special and specially accented feature of both schools is the "model" or practice department, in which student-teachers have opportunity to first observe the teaching methods of experienced teachers with real children, and later to themselves gain practical experience. In the Brooklyn school, student-teachers gain practice in the school itself, where there are some 1,300 children. In addition they go out into the schools of the city, teaching and observing. The Manhattan school does not seem to have this child model feature, although there are children in the building. Observation and practice are won wholly in the outside schools. In both schools the first steps in practice of these young teachers are followed by experienced normal trainers who drop in upon them unobserved, guide and instruct them, and record the degrees of efficiency or lack of it, as guide to permanent position. The Brooklyn Training School has some 675 of these student-teachers, that of Manhattan, 500. On proof of efficiency, selected members of these ranks become in turn "model" teachers or trainers of less experienced ones, later taking responsible places in or out of the city. Both schools have principal, assistant principal, head of model department, and supervision by

the city superintendent. In all these privileges and blessings music has fair and just share. Later, as this new study assimilates itself to regular organization, the results must be manifold times enhanced in extent and value. Efficiency is on the threshold of progress.

E. N. Jones is principal of the Manhattan Training School, Charlotte E. Richardson has charge of the music of the entire building. Every student, student-teacher and model teacher has her part in music responsibility, exactly as in geography, arithmetic or history. Miss Richardson is trained in the art of music, instrumental and vocal; in the science of teaching it to students and to teachers, and has had experience in all and proved efficiency by result. She is an expert in theory and harmony and in its presentation, has been in summer and normal schools, has taken private lessons and taught adults and children in private and in class. She has energy, decision, power of discipline and of winning interest in work. The work is her life. Miss Lawlor, the assistant principal, is a singer and devoted music lover. Of two sisters teaching successfully in the schools one is pianist, the other singer. Emma A. Johnston (not Johnson) is head of the practice department. All are strong advocates of music as an educational power and influence.

Emma L. Johnston (not Johnson) is the queenly and efficient principal and head of the Brooklyn Training School, in both theory and practice departments. A lady of rare qualities and extended knowledge, conversation with her on educational topics, and observations of her methods, is worth sacrifice and trouble to win. Rare common sense and advanced musical understanding are among her merits, also a presence charming and commanding in one. Kate K. Fowler is head of the music department; instructs and helps examine the young people in music and its teaching. Mary Molow is head of the practice or model department. Miss Bolduan has charge of a kindergarten music department, and as in the New York school there are several "critic" teachers whose business it is to supervise student teaching. The music directors

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MANAGEMENT

proper are in close touch with the work in both schools. It may well be imagined that with equal care and supervision of their other charges, these musicians have indeed their hands full. In addition to the actual activity of the present, a life work in itself, they have the responsibility of the future of American music upon them. (Details of work in these schools next week.)

There are no words to express what is inspired by the unity of action and harmony of feeling between these different factors in the cause of national music education in our public schools. Neither are there any words to describe it. The closest and most confidential conversation fails to elicit so far among hundreds of them, of all degrees of salary, position, recognition, merit or advancement, one single regrettable word. On the contrary, the unconscious loss of self in the big sublime subject, the readiness to cede place, credit or praise to others more deserving, the tender sympathy for the young and weak in the work, the sacrifice actually accomplished for each other or for abstract progress, the heavenly words of kindness, generosity and again tenderness, are above and beyond all praise. This cohesion extends to the children. Parent, teacher, savior and saved are united in the great bond created in our public schools. Music, in its own intrinsic influence, and by the activity now being made possible through it, is acknowledged on all sides to be one of the strongest and most precious links in this great bond. In our public school music teaching may be seen what happens to character, when life is spent, not simply in "giving lessons," but in the real musical education.

Educational Notes.

George Sweet, the well known operatic coach, begins to look forward to a new life opening for him in Florence, Italy. As one of the foremost dramatic artists of our day, Mr. Sweet's reputation is sufficient to guarantee him a hearty welcome in Italy. Appreciated here as professor of vocal culture of first rank, Americans abroad will be glad of a sure harbor where they may find both these qualities combined. Several students will accompany Mr. Sweet from this side. Several music scholars have promised the artist their support in establishing himself. Students going from here, or from France into Italy will find in Mr. Sweet a friend in need, and an able aid to careers.

The Madeira private school, in Washington, near Dupont Circle, is to be congratulated upon its position toward

music as a study. In the new course arranged three entire days are given to the art. The only surprise is that all private schools do not see their interest in this particular.

The Ward Seminary, for young ladies, in Nashville, Tenn., is also favored in this regard. The department of music has developed recently into a Conservatory of Music, with a faculty of ten teachers, from among the best artists in piano, violin, 'cello, harmony, history and voice.

Converse College, of Spartanburg, S. C., is perhaps one of the most advanced schools in the South, if not in the country, in the matter of music. Under the direction of A. L. Manchester, musician, teacher, writer on musical topics, and leader in musical organization, the conservatory of this institution is becoming noted.

Ralph L. Baldwin, a leading spirit in public school work and summer schools, in Hartford, Conn., is also aggressive, artistically, in church music advancement. He has been giving the oratorios, "Elijah" and "The Messiah," this season, assisted by good soloists, Carl Dufft among them, also by Clayton E. Hotchkiss, organist of the church in which the music was given, and an orchestra.

New courses of music for use in the public schools of Chelsea, Mass., have been introduced there by Osbourne McConathy, supervisor of music. These courses, which have been the subject of long and careful deliberation by a special committee, meet the wants of those pupils designed for professional career on leaving school, and for those who need but that taste and appreciation with certain universal knowledge be attained. This is a big step in a right direction.

Henry E. Hard, principal of the Stirling Place School, of 2,700 children, in Brooklyn, N. Y., is organist and choir-master. Mrs. Boyd, Mrs. H. A. Haines, Percy Newman are members of his choir. He is himself a product of the public schools in educational intelligence and in music, the latter carried on after leaving school. Mr. Larkins, principal of the Manual Training School, in Brooklyn, is also an organist.

All in authority over musical education in the schools should endeavor to train against the prevalent crime of

talking during music. It has recently been remarked, in an article on that subject, that these authorities themselves are too prone to this breach of all things logical, and they are hereby requested to be more thoughtful. We do not want another generation to grow up as has the last, a nuisance to each other.

A music supervisors' conference is to be held in Keokuk, Ia., March 27 to 30. This meeting is affiliated with the National Educational Association, having the same officers as its authorized music department. The official board consists of Hamlin E. Cogswell, of Indiana, Pa., president; Mrs. F. E. Clark, of Milwaukee, vice president, and Philip C. Hayden, of Keokuk, secretary. Mr. Hayden is also chairman of the executive committee, with T. P. Giddings, of Oak Park, Ill., and Mrs. H. R. Reynolds, of Des Moines. The program committee has E. B. Birge, of Indianapolis, chairman, with Mrs. C. B. Smith, of Illinois University, and Alice Inskeep, of Cedar Rapids, Ia. The following school music educators unite with the above in issuing an emphatic call to supervisors of music everywhere to come and consult together at this conference: H. W. Fairbank, Chicago; E. L. Coburn, St. Louis; F. W. Westhof, Normal, Ill.; Anna M. Allen, Peoria, Ill.; W. L. Sheetz, Burlington; Hortense Reynolds, Des Moines; C. A. Fullerton, Cedar Falls; E. L. Philbrook, Rock Island; Charles A. Miller, Lincoln, Neb.; William Solomon, Des Moines; S. H. Metcalf, Menominee, Wis.; M. E. Johnson, East St. Louis; W. B. Kinnear, Minneapolis; Helen Trask, Minneapolis; Elsie M. Shawe, St. Paul; William Miles, Fort Wayne, Ind.; Charles Boyle, Emporia, Kan.; E. J. Leach, Junction City, Kan.; W. J. Early, Independence, Kan.; Mary S. Thomas, Waterville, Kan.; Nannie C. Love, Minneapolis; Jesse L. Clark, Wichita, Kan.; H. E. Owen, Madison, Wis. Philip C. Hayden is one of the energetic pioneers in school music work and editor of the School Music Monthly, where further particulars may be found of this and other matters connected with the work.

Hamlin E. Cogswell is head of the Normal Conservatory of Music and School of Fine Arts in Indiana, Pa. A concert was given there recently by the Indiana Choral Society supported by twenty-five artists of the Pittsburgh Festival Orchestra, directed by Jean de Backer in a miscellaneous portion, the second part consisting of Coleridge-Taylor's "Hiawatha," directed by Mr. Cogswell himself. H. B. Brockett was tenor soloist. An account of Mr. Cogs-

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well's educational work and his conservatory was given in THE MUSICAL COURIER in 1906.

Another strong and popular leader in school music work of whom much has been said because he does much is William A. Wetzell, supervisor in Salt Lake City. He has charge of twenty-seven public schools in that city. In all music is a regular study, with definite schedule, hours, examinations, etc. The first two days in the week are given in all the grades to teaching of everything that pertains to the mechanics of music, made vitally alive and attractive through Mr. Wetzell's genius for just this sort of thing. On Wednesdays the work includes writing and copying, with original work of not less than four measures. On Thursdays and Fridays the work is song singing, with all that covers artistic expression of composition suitable to each grade. Through ingenious devices and tireless activity this supervisor has taught advanced music to those wishing to continue music work, has awakened an interest in orchestral work, and has carried with him school authorities, public and parents to a degree rare in such life. His teachers are ardent disciples of education in art, and Mr. Wetzell is a confirmed adherent of associations, conferences, etc., in the cause of music.

E. Elizabeth Humphreys is supervisor of music in the schools of Somerset, Ky. Music in its third year in the schools there has a zealous friend in this musician. Met by many lacks, she has succeeded already in awakening a strong musical interest in the place as well as in the schools, and this is supplemented by the desire for only the good and true. She works continuously from 9 to 3:15 in actual school work, with 1,600 pupils, but her real music aid never ceases. She has organized an orchestra from fifth, sixth and seventh grades and high school children, who give one and one-half hours each day out of school hours to music study. She arranges music in all practical ways, and is glad to find an interest in the playing of "secondary instruments." A four part chorus from seventh and eighth grades is another feature. The operetta "Princess Zora" has been given with sixteen students in the cast and eighty in the chorus, the orchestra playing the full score as imported from London. Commencement music is no ordinary composition and the aim is ever toward the best. Church, home and social music are all showing the effect of the school music work in Somerset.

Pauline H. Clark, of Boston, is making of her newly established vocal studio at 543 Boylston street an essentially educational center. Sight reading, enunciation and pronunciation, time elements, memory and other fundamental features are scheduled as essentials, with the regular work of tone production and song singing. She has even united with her labors the Yersin phono-rhythmic system for the correct pronunciation and diction of French songs, in charge of an authorized Yersin graduate, Miss

Fogler. Mrs. Clark, a pupil herself of Gertrude F. Salisbury, is now signing for a phonetic course in German and Italian. English phonetics as the basis of a new intelligence in singing our own language has also an advocate in this teacher.

Other private studios which merit going into the category "educational" in addition to artistic attainments are those of Maria von Unschuld, of Washington, D. C., eminently educational and artistic; Oscar Gareissen, vocal; Mary A. Cryder, vocal, Washington, D. C.; Mrs. Robert Anderson, Boston, vocal; Mary C. Wheeler, piano, New York; Alice Wentworth MacGregor, vocal, Boston, and usually the Virgil schools and studios, when in the hands of loyal and conscientious adherents of the system at its best, not of those who simply exploit the name through dishonest self interest. Of these Georgia E. Miller, in Washington, and Susan B. Dungan, in Baltimore, might be named. There are others. Those having or inaugurating special educational features in their studios may send record of such to the educational department of THE MUSICAL COURIER.

FANNIE EDGAR THOMAS.

MUSIC IN SALT LAKE CITY.

SALT LAKE CITY, February 11, 1907.

Arthur Hartmann, the violinist, aroused great enthusiasm at his recent recital, given at the First Congregational Church, under the auspices of the University of Utah lecture course. A brilliant audience welcomed the artist, and applauded him without stint in these numbers: Vieuxtemps' concerto, in D minor; Bach's "Chaconne," for violin alone; "Indian Legend," by Carl Busch; a rhapsody, by Hartmann; Hartmann's own charming arrangement of MacDowell's "To a Wild Rose," and "Russian Airs," by Wieniawski. Adolphe Borschke was the assisting pianist.

The opening of the Tabernacle organ, at Ogden, attracted an audience that represented many of the surrounding towns. J. J. McClellan, at the organ, and Joseph Ballantyne, as conductor of the Ogden Tabernacle Choir, united in a fine program.

Ogden was also treated to another organ and choir concert on the evening of February 4, the musical participants being J. J. McClellan, organist; Marie Ballinger, soprano, and the choir.

The music faculty of Rowland Hall recently gave a concert at the First Congregational Church. Those taking part were: Miss Flanders, Genevieve Ellerbeck, Mrs. C. G. Plummer, George Skelton and Albert Press. The program numbers were from the works of Beethoven, Schubert, Haydn and Gounod.

Fred. Graham managed the first in a series of monthly musicales by the music section of the Ladies' Literary Club, on January 23. The Orpheus Club, under the direction of Alfred Peabody; Cecilia Sharp, pianist; Walter A. Wallace, baritone, and Albert Press, 'cellist, gave the program.

Gratia Flanders presented the following named pupils at a concert at the Salt Lake City Theater on January 28: Genevieve Ellerbeck, Pearl Rothschild, Judith Evans and Ethel Dofflemyer. The assisting artists were: Mrs. C. G. Plummer, soprano, and Esther Allen, violinist. There was an excellent program.

Edith Godbe, a pupil of Martha Royle-King, was heard at a recital in the auditorium of the Y. M. C. A. on January 20, and the young singer made a very good impression. Judith Evans, pianist, played a number of solos, and Edith Burns, accompanied for Miss Godbe.

Advanced pupils of Hugh W. Dougall, gave a song recital at the First Congregational Church, on January 31. A very appreciative audience listened with marked interest to the following named singers: Edna Evans, Florence Kimball, Gertrude Kelly, Bessie McMillan, Elma Young, Irene Kelly, Leo Davis, Claudia Holt. W. C. Clive, violinist, assisted, in a well arranged program.

Kate Bridewell-Anderson, the inventor of the Note-a-Phone musical blocks, gave an exhibition recital on February 6, at the Y. M. C. A., before a crowded house. Mrs. Anderson had the assistance of three pupils, and also, of Karl Reidelsberger, violinist; Hugh Dougall, baritone; Judith Evans, pianist, and Maud Thorn, accompanist.

A large and critical audience attended the seventh concert of the Salt Lake City Symphony Orchestra, at the Salt Lake City Theater. Arthur Shepherd conducted, and Esther T. Allen, violinist, and Alfred L. Parrel, basso, were the soloists. Miss Allen played the Bruch concerto, in G minor, revealing a pure tone and exceptionally good taste. Mr. Parrel sang "Within These Sacred Halls," from "The Magic Flute," and "Vulcan's Song," from "Philemon and Baucis." This artist, a new acquisition to our singing fraternity, proved an intelligent vocalist, with a well placed and agreeable voice. The orchestral offerings were: The prelude to "Hänsel and Gretel," Schubert's "Unfinished Symphony," "Invitation to the Dance," Weber, and the ballet music from Goldmark's "Queen of Sheba."

Willard Andelin and Arville Clark, two Utah singers, who have just returned from their studies in Europe, gave a recital in the Tabernacle, Thursday evening, February 7, assisted by the Tabernacle Choir. Evan Stephens conducted, and J. J. McClellan, organist.

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TALES FROM GRAND OPERA.

"The Huguenots."

The Huguenots were a Protestant faction driven from France by the Catholics. A brave young man by the name of Raoul (Rah-o-ool), one of these Huguenots, is the hero of this story. He was induced to be one of the guests at a grand feast, which was to celebrate a so called peace between these opposing parties, and which was really but a sham. At this party he saw a young lady whom he had had the pleasure of rescuing from trouble some time before, and with whom he had fallen in love, and she with him, after the prescribed manner and duty of rescuer and rescued. The host of the occasion was a leading Catholic gentleman of that section. The girl rescued was engaged to this host. She was a great favorite at the court also. Counting upon this last, she coaxed the queen to command that Raoul, as one of her subjects, should marry the lady who should be selected for him, intending that herself should be that lady. With due loyalty he promised obedience. But when he met the young lady, he called to mind seeing her carry on a more than flirtation with the host of the peace party, and doubting her possibilities of fidelity, would none of her. The truth of the matter was, however, that the seeming "flirtation" was a very earnest plea she was making to the said host to release her from her engagement to him, which, obligingly enough, he did. All this she explained charmingly and clearly to her lover, and all might then have gone well, had she not insisted upon his renouncing his faith and joining hers, in order to secure his own safety. This the man of courage and convictions refused point blank to do, and so faced death at the hands of the enemy. She bravely and lovingly threw herself into the trap which she knew had been prepared for him, and so they perished together. De Nevers was the name of the host fiancé. Marguerite de Valois, afterward, de Navarre, was the queen. Marcel, a Huguenot servant, figures in the story also. Plots and counter plots, duels and counter duels, deaths and counter deaths add to the complexity, length and general dishonesty of the whole affair. The reason for the "u" in the word "Huguenots" is to make the "g" hard, as in French "g" before "e" is soft, and the word would have been "huge-knots," which, after all, it was.

"The Prophet."

The Prophet was a man by the plain name of John, who

partly through ambition, and partly on account of the loss of a sweetheart, left his own and became a member of the "Anabaptist" party in Holland, later rising to be their prophet. The loss of his sweetheart came about as follows: It seems that she was vassal of a certain ruler whose consent was to be had to the engagement. This ruler, seeing the girl, wanted her for himself. Instead of giving consent, therefore, he took the young lady off, taking with them, as chaperone, jailer and future scapegoat, the young man's mother. The girl escaped them both, re-joined her John, and was placed in security by him. The good ruler then used his scapegoat, threatening to kill the mother if the daughter were not given up. The young man sacrificed love to mother love, something rarely done. Disgusted with life, instead of going to America, he joined the Anabaptist party, renouncing kith, kin, party and religion to do so, including the very mother for whom he had made so great sacrifice. It is not surprising that she should have become a painful subject to him. Learning that John had gone over to the Anabaptists, the girl and the mother joined forces, and fell religiously together denouncing and cursing the whole clan in general, the renegade in particular. At his coronation as prophet, however, mother love overcame religious scruples, and the woman impulsively rushed toward the great "my boy" in robes, her own. She was repulsed and made to disown him in order that he might maintain his position. By his order she was thrown into prison as a crank, and a dangerous one. After carrying his party through the series of anything but lovely deeds, he was deposed and cast into prison, the same one which held the mother. Changed again in mood, he this time went to her for pardon and blessing. His gentle lady love prepared explosives in the basement with which to greet him, but seeing him received on friendly terms by the mother, contented herself by telling him what she thought of him, in no unmistakable terms, and stabbed herself in their presence as climax. More sick of himself than ever, and of everybody else, plain John next resolved to light the explosives prepared by his fiancée, but to wait till such time as the ruler, who had been the cause of all the trouble, should be in the place. This he did. The mother might have escaped the holocaust had she not chosen to rush into the ruins to die with this curious son. Fidé's was the mother, Obethal the ruler. Bertha the girl. The mother's part in this drama is curious as the son's. She left him in time of greatest trouble to go live with

the son-in-law who had taken a fiancé from her own son. She blessed him fervently for saving her life as result of this episode. She cursed and maledicted him as fervently when he joined a sect of which she did not approve. Then she blessed him when she saw him dressed up as prophet and leader. She renounced him (perforce this time) to save to him that position. She received him when he came back repentant, naturally enough, and she died with him. The various arias depicting these various emotional transitions make of this "A Mother's Opera."

FANNIE EDGAR THOMAS.

Music in Portland, Ore.

PORTLAND, Ore., February 5, 1907.

The work of the students of Mrs. P. H. Carroll is, this winter, creating much favorable comment. Recently Jane Hogue, aged twelve, appeared in recital in her parents' home, playing before a large audience of friends and musical people. The intelligence and ability displayed by this youthful musician were startling. Following is her program:

Prelude, from Well Tempered Clavichord..... Bach
Minuette, E flat major..... Beethoven
Consolation..... Mendelssohn
Spring Song..... Grieg
Un Moi d'Amour..... Schutt
Slumber Song..... Schumann
Prelude..... Heller
Grande Gigue..... Haessler

At the close of the recital, Leslie Weidler and Frances Batchelor, also students of Mrs. Carroll, gave impromptu selections.

Harold Vincent Milligan, one of Portland's leading organists, is to again join the colony of Portland music students in New York. He will soon start East to resume his studies with William C. Carl. En route, Mr. Milligan will give concerts at Pendleton, Ore.; Walla Walla, Wash., and also several in Illinois.

Edyth Smythe is again making Portland her home. She is located in a cozy studio in the Tilford Building.

Mrs. Walter Reed, John Claire Monteith, and Mordaunt Goodnough have also taken studios in the Tilford Building.

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MUSIC IN MILWAUKEE.

MILWAUKEE, February 14, 1907.

Mr. and Mrs. Guy Bevier-Williams presented a program of piano and vocal numbers at the musicale at the Town Club, January 15, given by Mesdames Alfred James and Ludington Patton. Mr. Williams' performance of MacDowell's "March Wind" created a furore. Mrs. Williams sang "A Song" and "Rosen," two compositions by her husband, received with appreciation and pleasure.

A large audience attended the extra artists' recital at the Wisconsin Conservatory of Music, on January 22, by Sidney Silber, pianist, and Mrs. Berthold Sproth, contralto. The program—one of more than ordinary interest—contained a number of novelties.

At two concerts by the Lutheran High School Association, January 23 and 24, at Conservatory Hall, the following soloists took part: Misses Streissguth, Paulus, Young, Ruhoff and Marcan; Mesdames Albrecht, Latham and Willer; C. Lubovisky, Henry Winsauer and C. Bullis.

Mrs. Pierron Hartman, contralto, favorably mentioned before in these columns, and Mrs. Herman Scheffer, pianist, of St. Paul, of sterling worth and achievement, gave a recital at the Athenaeum January 28, winning favorable comment from both press and public.

Elsa Schubert and Bruno Herling appeared as soloists with the Bach Orchestra January 27.

The Milwaukee Aschenbroedel Club again made its all too few patrons deeply indebted to a seventh interesting and enlightening symphony concert at the Pabst January 31. Brahms' first symphony in C minor received, we believe, its first presentation here, and was a most grateful offering. The other numbers were the "Leonore" overture, No. 3; the Saint-Saëns "Phaeton" (poème symphonique), and an overture, "Das ist der Tag des Herrn," by V. Lachner.

Arnold von der Aue appeared as soloist in the ever popular recitative and aria for tenor from the third act of Weber's "Freischütz." Quite the crowning success of the evening's program, however, was the highly finished and truly commanding performance of the first movement of the Tschaiakowsky piano concerto in B minor by Alexander MacFadyen. Beauty of singing tone, power coupled with extreme delicacy of touch, clearness at all times due to perfect use of the pedals, a sense of rhythm that is un-

failing, variety and beauty of shading, and a sense of poise and security are qualities that raise Mr. MacFadyen's piano playing to a high level of accomplishment and promise.

Edith Weil gave a repetition of her excellent reading of Tennyson's "Enoch Arden" at the Conservatory Hall recently, Mrs. Norman Hoffman playing the Strauss piano setting.

Alice Stone gave an "afternoon with Chopin" at the studio of Julius Klausner January 26.

Puccini's "Madam Butterfly" held Milwaukee under its irresistible spell from February 3 to 6. A detailed account would be superfluous, but special mention should be made of the rendition of the title role by Florence Easton.

Henry W. Savage was here himself for a short time on the 6th inst. It is reported that he is planning for next year a stupendous presentation of the entire Wagner "Ring."

The Auditorium board has issued an offer of four prizes of \$1,000, \$750, \$500 and \$250, respectively, to the architects submitting the best plans for the new Auditorium. The site of the old Exposition Building has been definitely decided upon. The cost of the building proper must be within \$450,000. The competition will close at noon May 1, 1907.

Joseph Sheehan appeared as soloist with the Lyric Glee Club at the Calumet Club January 31.

Clara Janssen, pianist, and Lois Estelle Seeborg, soprano, gave a recital at Mozart Hall February 7. Nona Shorthill was the accompanist.

The Milwaukee String Quartet gave its third chamber music concert on Friday, February 8, at Milwaukee-Downer College, Emil Liebling, pianist, and Frederick W. Carberry, tenor, assisting. The work of the quartet shows steady improvement and the Lalo quartet, in E flat, op. 19, a novelty here, and the Rubinstein trio, in B flat, op. 52, were given authoritative and effective readings. Mr. Liebling played a MacDowell prelude, op. 10; menuetto (Moszkowski), op. 32, and a gavotte, op. 16, Niemann. Mr. Carberry sang a song cycle by Mary Turner Salter, "Love's Epitome." The accompanists were Miss Ruhoff and Charles Hambitzer, the versatile viola player of the quartet.

The Lorelei Quartet achieved another success in their appearance recently at the Grand Avenue Methodist Church.

The members, well schooled and talented singers, are Bessie Greenwood, Sarah Rich, Cora Schlitsberg and Rose Manning Morphy.

The young Milwaukee cornetist, Bennie Vanasek, at present very successfully carrying on his studies in Paris at the National Conservatory, writes a very interesting letter descriptive of his life and work in Paris to the Milwaukee Sentinel.

Prominent on a program of rather more finished renderings even than usual in the Bach Sunday afternoon concert were the Massenet "Scenes Pittoresques," the prelude to the opera "Die Meistersinger," the "William Tell" overture, the graceful Moszkowski serenade, and the valse from the ballet "Naila." William Simpson played a concerto for harp, by A. Thomas, with marked success. Mr. Simpson is a pupil of Florence B. Hopkins, Milwaukee's virtuoso harpist. Leon F. Rains sang the "Toreador Song" from "Carmen."

So perfectly played chamber music as that given Monday evening by the Jaffé String Quartet has seldom been heard. It was chamber music at its purest and best. The numbers were the Schubert quartet, op. 115, in E flat; a sonata for piano and violin in A major, by César Franck, played by Mrs. Norman Hoffman and Willy Jaffé, and lastly, and of special interest, the Hugo Kaun trio in F major, op. 40.

The Milwaukee Musical Society is giving two concerts in honor of Schumann, last year being the fiftieth anniversary of the composer's death. The first was given last evening to an enthusiastic and delighted audience that filled the Pabst Theater to its utmost capacity. The program was arranged with judgment in every respect. J. Erich Schmaal and Sidney Silber played the andante and variations for two pianos, op. 46, with a fine appreciation of values and of ensemble proportion. The second number, the singing of the "Frauen Liebe und Leben" cycle by Mrs. Berthold Sprotte, was an artistic achievement. This beautiful garland of song poems by Chamisso and Schumann was sung with the tenderness, power and depth of feeling of a true artist. The third and last number was the quintet for piano, two violins, viola and violoncello, op. 44, played by J. Erich Schmaal, Willy Jaffé, Albert Fink, Herman Kelbe and Hugo Bach. It is interesting to note that the opus of all these compositions are in the 40's. To Milwaukeeans it should be a source of genuine pride and gratification that so excellent and thoroughly inspiring a program could be given by Milwaukee musicians unaided by outside talent.

At the second Schumann concert, to be given Thursday evening, Marie Nicholls, violinist, of Boston, and Sidney Silber, pianist, will be the soloists, while Herman Zeitz will conduct the choruses, with which the program is to be agreeably interspersed.

Widespread interest has been stirred in the testimonial concert to be given by Milwaukee musicians for Helen Glenn, writer and lecturer on music and music criticism, at the Pabst on Saturday, February 16. Miss Glenn has of late years suffered very severely from ill health, due largely to the rigors of our Wisconsin winters, and Milwaukee musicians and music lovers have taken this very substantial way of showing their appreciation of her kindly and generous work in the cause of music in Milwaukee. The committee in charge of the affair consists of Mrs. Norman Hoffman, Mrs. Louis Auer, Marie Schade, Jennie Owen, Dr. Louis Frank, John H. Frank, Willy Jaffé, E. A. Stavrum and W. B. Simpson.

Jessie L. Gaynor, composer of songs for children, gave a thoroughly delightful afternoon of "Some Children's Songs and a Few Words About Them" at the West Division High School February 13. She sang in a manner most captivating and enjoyable even to "grown ups" some forty

Anna Lankow

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charming children's classics of song. Besides those of her own composition were songs by Lunt, Lang, Grant-Schaefer, Reinecke, Taubert, Grieg, Neidlinger, Hill, Hadley, Nevin, Carpenter, Rogers and Ford. F. F. Beale at the piano proved an able accompanist.

The Standard Opera Company now booked with the Shuberts, which has won fairly phenomenal success in its career so far, will return for a six weeks' engagement of light opera at the Shubert Theater, opening the first week with "Erminie," with a change of opera each week.

Lhévinne will play here at the Pabst February 22, under the auspices of the Arion Club.

E. A. STAVRUM.

Albert Rosenthal in Solo and Chamber Music.

The young American 'cellist, Albert Rosenthal, has won praise everywhere he has appeared, both for his solo and ensemble work:

A triumph achieved in the domain of chamber music may be well attributed to the highly artistic manner in which the exquisite and at the same time merry "A dur" sonata, op. 69, of Beethoven, for 'cello and piano was performed by Alb. Rosenthal. * * * Mr. Rosenthal mastered with great ease and power the extraordinary, vast technical requirements which the great composer demands of the 'cellist. The whole was carried through with youthful swing and fervor and was rewarded by the audience with wild applause and many recalls.—Danziger, Neueste Nachrichten, December 24, 1906.

In the second part of Dvorák's concerto, op. 104, Albert Rosenthal's rendition was poetical to such a degree that one could scarcely believe it possible in an American. He played the finale with a most perfect technique and artistic humor.—Prof. Dr. C. Fuchs, in Danziger Zeitung, December 11, 1906.

In the second symphonic concert the last number was given to the 'cello virtuoso, Albert Rosenthal. It was that interesting concerto in H-moll by Dvorák which has taken such a prominent place in musical literature. Albert Rosenthal interpreted the adagio particularly fine, playing with deep feeling, warmth and a beautiful tone.—Danziger Allgemeine Zeitung, December 11, 1906.

In Beethoven Hall a young 'cello virtuoso, Albert Rosenthal, revealed himself to be a very promising talent. His tone is full and noble and his technique is facile and certain.—Berlin Tageblatt, October, 1905.

The acquaintance of a gifted 'cellist was made in the still very youthful Albert Rosenthal, in Beethoven Hall. Tone production and technique are both very well developed.—Deutsche Tages-Zeitung, Berlin, October 3, 1905.

Unreserved praise must be accorded the 'cello playing of Albert Rosenthal.—Neues Pester Journal, Budapest.

Special distinction and praise is deserved by the technically far advanced 'cellist, Albert Rosenthal.—Pester Lloyd.

A talented young 'cellist, Albert Rosenthal, introduced himself on Monday at Beethoven Hall with good success.—Das Deutsche Blatt.

The Paris Haydn Quartet appeared at the second concert of the Tonkünstlerverein, in Strassburg, and performed Debussy's only quartet and Mozart's C major quartet, op. 17.

COLUMBUS TO HAVE A MUSICAL MARCH.

COLUMBUS, Ohio, February 12, 1907.

The season so far has been such a superior one musically, that music lovers of Columbus are beginning to ask, "What have we next? March will be an interesting month, bringing three splendid artists—Elsa Riegger, 'cellist; Josef Lhévinne, pianist, and George Hamlin, tenor.

February is significant for the series of three "Musical Mornings," in the beautiful Hotel Hartman drawing room, by Oley Speaks, on February 11, 18 and 23.

Last Monday's musicale presented a delightful program by Grace Hamilton Morrey, pianist, and Mr. Speaks, baritone, the accompaniments being played by Thomas S. Callis. The second in the series will be given over to a quartet composed of Ethel Crane, a New York soprano; Alice Speaks, contralto; Theodore Lindenberg, tenor, and Mr. Speaks, baritone; the program to be two song cycles—"In a Persian Garden," by Liza Lehmann, and "Flora's Holiday," by H. Lane Wilson.

The third "Musical Morning" will present a soprano, contralto and baritone from Cincinnati, and John McCordle, a Columbus violinist.

This program will be composed of Mr. Speaks' songs in the first part, and miscellaneous second part. Mr. and Mrs. Robert Hosea are two of the singers already chosen.

Mr. Speaks has had a warm welcome to his home city, if the attendance at his first recital is a correct indication. His patrons and patronesses, beginning with the Governor and Mrs. Andrew Harris, and included many of the most exclusive representatives of the political, educational, musical, art and social life of Ohio's capital.

The Women's Musical Club gave a very enjoyable concert today, and will give another next Tuesday. Those who participated today were Mrs. John F. Plesch, Alice Turner Parnell, Grace Hamilton Morrey and Emily McCallip.

February 19 program has the following names: Elizabeth Rindsfoos, Edith Bratton, Mrs. Andrew Timberman, Mrs. J. M. Bowman and Mrs. Leslie Mithaff.

Josef Lhévinne returns to Columbus for a recital on March 27. No pianist in recent years has so completely captivated Columbus as this genial and extraordinarily gifted Russian.

The Humboldt Verein gave a very interesting music program Sunday night. The participants were Miss Prejava, Miss McDonald, Fred. Jones and William H. Pugh.

There is a very strong indication that Mme. Schumann-Heink will return to Columbus for a song recital, under the auspices of the Broad Street Presbyterian Church. This recital will take place early in April. Mme. Schumann-Heink is a great favorite here.

April 10 is the date for Rosenthal, who is anxiously

awaited by those who know his marvelous technical equipment. Rosenthal's recital closes the Women's Music Club program for 1906-7.

The prospectus for 1907-8 will be issued about March 26, and will present on the calendar six very interesting musical events for the enjoyment of its subscribers.

ELLA MAY SMITH.

Another Birdice Blye Criticism.

Birdice Blye, who is now filling engagements in the East, continues to receive clippings of her January concerts in the Middle West. The following criticism is from the Dubuque (Ia.) Telegraph-Herald:

Last evening Mme. Birdice Blye, the well known artist, gave a piano recital. The program began with Bach's fantasia, C minor, and the audience testified approval of the selection of a work from this master. Schumann's "Kinderscenen," op. 15, was played entire, and the artist showed her ability to interpret according to the spirit of the composer these extremely beautiful and characteristic scenes from childhood, which are "reminiscences written for older ones."

In contrast to these pieces were the dazzlingly brilliant selections from Tchaikowsky. Berceuse, by Liadow was beautifully and sympathetically rendered. Comment on Madame Blye's playing would be superfluous, she has an international reputation as a pianist of the first rank, and her performance gave evidence of her superior ability, displaying not only beautiful tone but a power to influence and stimulate mind and heart. She has grasped the real purpose of music which is not merely to please the ear, but to bring inspiration. Madame Blye generously responded to several encores. The program follows:

Fantasia, C minor Bach
Sonata, B flat Scarlatti
Impromptu, op. 142, No. 3 Schubert
Kinderscenen, op. 15 Schumann
Mazurka, op. 56, No. 2 Chopin
Etude, B minor Nupert
Berceuse Liadow
Der Springquell Arensky
Valse, in A Tchaikowsky
Polonaise Tchaikowsky-Liszt

—Dubuque Telegraph-Herald, January 23, 1907.

Frau Elise de Nys-Kutschera appeared in Altenburg lately in Halevy's opera, "La Juive."

The May festival performances in the Royal Theater at Wiesbaden before the Emperor include "Don Giovanni," "Die Königin von Saba" and "Le Postillon de Lonjumeau."

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CHICAGO, ILL., February 16, 1907.

The nineteenth program of the Theodore Thomas Orchestra was of the romantic genre, opening with the delightful prelude to Act II, from Chabrier's "Gwendolin." The two selections, "Sunrise" and "Sailors' Songs and Dances," from Paul Gilson's suite "The Sea," was one of the gems of the season. Carl Goldmark's "The County Wedding" (op. 26) was the symphony of the program, and in this number the orchestra was superb. Horace Britt, 'cellist, played the Saint-Saëns A minor concerto for violoncello, and was enthusiastically recalled. There will be an extra concert by the Thomas Orchestra on the afternoon of February 21, with Fannie Bloomfield-Zeisler as soloist. Mrs. Zeisler will also be the soloist for the following Friday and Saturday concerts.

Francis Macmillen will make his third Chicago appearance on February 24 at Orchestra Hall, assisted by Hageman van Dyk, soprano.

Herbert Witherspoon will be the soloist with the Thomas Orchestra on March 1 and 2.

Rudolph Ganz will appear with the Thomas Orchestra on March 8 and 9, playing the Brahms concerto in D minor, No. 1 (op. 15).

Virginia Listemann has signed with the Innes Band for the spring tour.

The Apollo Club, Harrison Wild, conductor, in the second concert of the thirty-fifth season presented Elgar's "The Dream of Gerontius" and Liszt's "The Thirteenth Psalm," assisted by the Theodore Thomas Orchestra and the following soloists: Isabelle Bouton, mezzo soprano; Ellison van Hoose, tenor; Gwilym Miles, baritone. Elgar's music, set to a poem which is the very essence of the most orthodox high church doctrine of theology, is in parts magnificently effective, and served as a vehicle for some very good chorus work by the Apollo Club.

In the chorus of assistants "Rescue him, O Lord, in this his evil hour," the spirit is essentially religious, suggesting the convent, the monastery, and in this number the club was very successful in their conception. The orchestration of the chorus sung by "The Priest and Assistants" is tremendously majestic, and the solo number for bass was sung by Mr. Miles in a faultless manner. The chorus of "Demons," an exceptionally fine number, lost some of its dramatic effectiveness by the seeming inability of the singers to infuse the necessary demoniacal, cynical humor in the ha, ha's! And in the a capella chorus of the choir of "Angelicals" sufficient time had evidently not been given it, lack of unity, attack and the erring pitch being in question. The second choir of "Angelicals," somewhat tiresome, closes with a good climax, however, in which the club's work was most commendable. The duet between

the "Angel" and the "Soul," sung by Isabelle Bouton, mezzo soprano, and Ellison van Hoose, tenor, was especially artistic. This effective narrative is one of the best numbers in the work. Following Elgar's work came the Liszt "Thirteenth Psalm," and in this number was immediately recognized the more spirited instrumentalist, Franz Liszt, splendor and tonal coloring forming a background for a very grateful and interesting choral number, particularly well sung. Harrison Wild is to be commended for bringing out these two notable works, and interest is now centered on the third concert, announced for April 15, when the "St. Matthew Passion" music (Bach) will be the work given, with the assistance of the Thomas Orchestra, a boys' choir of fifty voices, and the following soloists: Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Nicholas Douty, tenor; Hans Schroeder, baritone; Herbert Witherspoon, bass.

The concert at Orchestra Hall, on February 12, for the benefit of the American White Cross First Aid Association, netted the fund over \$3,000. Owing to the canceling of the engagement of Mme. Schumann-Heink as the drawing card the returns were not as big as originally expected. Mme. Kirkby-Lunn, engaged as a substitute, sang arie "Don Carlos," Verdi; "Im Herbst" and "Wie Melodien zieht es mir," Franz; "Vergebliches Standchen," Brahms; "Love is a Dream," "The Slighted Swain," "Pretty Creature," Percy Pitt. A newcomer to Chicago's musical fold, Rosa Zukowskaji, violinist, played concerto second, allegro moderato, Wieniawski; "Romanza Andaluza," Pablo de Sarasate; "Dances Tzigane," Tivadar Nachez. Mme. Zukowskaji has undoubted talent and a good technic. Ferdinand Jaeger, baritone, and Bruno Steindel, 'cellist, were each heard in several selections. Especially artistic accompaniment work was that of Mrs. Edwin Lapham; also Mrs. Bruno Steindel, who accompanied her husband.

Of special interest was the third concert of the Kneisel Quartet at Music Hall, February 13, with Rudolph Ganz the assisting artist. In the Schumann quintet in E flat major, op. 44, Mr. Ganz was the quintessence of refinement; the blending of the piano tone quality with the fine string quality being balanced to the nicety of an arch-master of tonal nuance. The ensemble work of these five artists will long be remembered as representing all the finer attributes of one of the most delightful forms of concerted music. The Kneisels were heard in two quartet numbers. R. Gliere's quartet in A major, op. 2, and Brahms' A minor quartet, op. 51, No. 2. The Gliere work, played for the first time at this concert, proved to be a very attractive composition in its ultra-modern harmonic guise and in the melodic grace, particularly the Tema con variazioni. With the Brahms number one's imagination reverts to the study of achromatism.

Forest Dabney Carr, was heard in a song recital at Han-

del Hall on February 14. Mr. Carr, the possessor of a fine basso-cantante voice of exceptional range and admirable quality, was heard in a program composed mostly of compositions by contemporary composers. Among these modern works Benjamin Whelpley's "I Know a Hill," a difficult but exceedingly artistic song, was among those most worthy of representation. Mr. Carr's dramatic instinct and good method were shown in the sincerity and masterly style in interpretation of "The Victor," by Hugo Kaun; "O, Let the Solid Ground," from the Arthur Somervell song cycle; "Die Nacht ist Schwarz" (Schon Gretlein Cycle), Alex von Fielitz, and "Hiawatha's Departure," from S. Coleridge Taylor's "Hiawatha's Vision." In a group from "The Messiah" Mr. Carr was specially satisfying, the full resonance and sustained quality of his voice appearing to greater advantage. Edgar Nelson was the very musicianly and sympathetic accompanist.

Leon Rennay, the distinguished baritone, at present visiting Chicago as the guest of Mrs. Elliott Durand, is an artist enjoying the cachet of a London and Paris success. Mr. Rennay is a native of St. Louis, of the old Papin family (in whose honor Papin street is named), has been abroad the last ten years, and during that time has established himself among the elect in his chosen profession. Since his arrival in this country Mr. Rennay has given several song recitals in exclusive circles, and negotiations are under way for an extended recital tour next season. The following program was given by Mr. Rennay and Maud Powell at the musicale of Mrs. H. H. Porter's, on February 11:

Three Bergerettes, Eighteenth Century, Bergere Legere, Nanette, Aninthe	.....	Fauré
Claire de Lune	.....	Fauré
Nell	.....	Fauré
Prelude (unaccompanied)	.....	Leon Rennay.
Slavic Dance	.....	Florillo
Caprice Valse	.....	Dvorak
	.....	Wieniawski
	.....	Maud Powell.
D'Une Prison	.....	Reynaldo Hahn
Mandoline	.....	Debussy
Die Mainacht	.....	Brahms
Verschwegene Liebe	.....	Hugo Wolf
	.....	Leon Rennay.
Zefir	.....	Hubay
La Fleurie	.....	Couperin-Powell
Polonaise, D major	.....	Wieniawski
	.....	Maud Powell.
Now Sleeps the Crimson Petal (words by Tennyson)	.....	Roger Quilter
Polly Willin	.....	Old English
Dance Song	.....	Handel
	.....	Leon Rennay.
Aria	.....	Bach
Valse	.....	Arensky
Gipsy Dance	.....	Sarasate
	.....	Maud Powell.

Rossetter G. Cole gave a very instructive lecture on the Wagnerian music dramas before his class in program study on February 8. Lecture recitals preceding the programs of the Theodore Thomas Orchestra concerts are a very popular form of music study, and many excellent and well qualified instructors are engaged in this line of work; and many are the devotees among Chicago's music lovers to this short road to musical comprehension. With illustrations of the leading themes and a general survey of the

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UMBERTO BEDUSCHI, the Italian tenor, has been engaged.
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At the concert given by Lillian Ballagh and her advanced pupils at Kimball Hall, on February 7, an interesting number was the reading of Madame Ballagh of Max Schillings' "Witch Song," the accompaniment played by Mary Tracy. Madame Ballagh, well known as a vocal teacher, has been very successful in the reading of the various melodramas. Tennyson's "Enoch Arden," set to music by Richard Strauss, has been given many times by this talented woman.

Anna Shaw Faulkner gave a very interesting and instructive lecture on Verdi's "Il Trovatore," at Cable Hall, on February 12.

A concert will be given by the American Conservatory String Orchestra, Wednesday, February 20, at Kimball Hall, under the direction of Herbert Butler. The orchestra numbers will be a suite in the old style, by George Hoth, and "Novelletten," op. 53, by Gade. Ray Finckelstein will play the "Fantasia Appassionata," by Vieuxtemps, for violin. Ella Winder will play the first movement of the Schumann piano concerto, and Fredericka Gerhardt a concerto valse by Wilson.

Jennie Johnson, contralto, and John T. Read, basso, will give a joint recital of German classic and modern songs at Kimball Hall, February 23, assisted by Mrs. Karleton Hackett, accompanist.

The following pupils of Harold von Mickwitz, Mrs.

Stacey Williams, and Ludwig Becker, of the Bush Temple Conservatory faculty, were heard in recital at the conservatory recital hall, on February 16. Concerto, C major, Part I, Beethoven, Anna H. Sibbald; "Song of a Heart," Tunison, Jennie F. Goode; "Fantasia Appassionata," Vieuxtemps, Alfred Goldman; "Nymphs and Shepherds," Percell, and "The Lass With the Delicate Air," Arne, Katharina Wiley; concerto, C minor, Part III, Beethoven, Henrietta Gremmel.

Elaine de Sellem has signed with the Chicago Symphony Orchestra, as contralto soloist, for their spring tour, which opens in Canada, March 10.

Luella Sweet, pupil of Carolyn Louise Willard, of the Bush Temple Conservatory, will give a piano recital in the near future. Miss Sweet is but eleven years old, and a very talented little pupil. Carolyn Louise Willard will be the soloist with the Theodore Thomas Orchestra on March 26, at Mandel Hall, in the last concert of this season's series.

Signor Beduschi, head of the vocal department of the Bush Temple Conservatory, gave a song recital to introduce his advanced pupils, on February 15, at Assembly Hall, Fine Arts Building. The following program was given: "I Know a Hill," Whelpley, Dr. J. B. Sonnenschein; duet, for soprano and mezzo soprano, from "Aida," Verdi, Irene Liebman and Rose White; staccato polka, Mulder, Grace Caborn; "And Now Forever Farewell" (from "Othello"), Verdi, F. Wallace Pike; barcarolle duet, Chaminade; and "Old German Love Rhyme," Hildach, Rose White and Dr. Sonnenschein; duet, from "Romeo and Juliet" (madrigal), Gounod, Mabel Rosness and

Signor Beduschi; prologue, from "I Pagliacci," Leoncavallo, Signor Beduschi; "Vision of Elsa," from "Lohengrin," Wagner, Irene Liebman; "Were My Song With Wings Provided," Hahn, Mabel Rosness; "Beloved It Is Morn," Aylward, Anna M. Lund; "Dost Thou Know That Sweet Land," from "Mignon," Thomas, Rose White; duet, from "Aida," for mezzo soprano and tenor, Verdi, Rose White and Signor Beduschi.

An interesting rendezvous for many of the instrumental musicians of Chicago is the atelier of Knute Reindahl, in the Athenaeum Building, and also, if one happens in at the right moment, he invariably finds many visiting violin virtuosi, for be it known, as no less an authority than Arthur Hartmann has said, Knute Reindahl is a genius in the making of that art creation—a violin. An interesting personality is this sturdy Norwegian, who, like the masters of old, is an artist in taste and temperament, something of a scientist, and proficient to a degree as a wood carver. His violins have been awarded innumerable prizes, as the jury of awards at the Paris Exposition (1900), awarded a medal for beauty of tone, artistic workmanship and excellence of varnish. And at the World's Columbian Exposition, Chicago, the Reindahl violins received a diploma of merit. The best endorsement of a modern violin is that the artist shall actually use it, and these following testimonials are consequently of value:

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Yours very truly,

ADOLPH ROSENRECKER,
Conductor and Violin Soloist.

Elaine de Sellem sang the following numbers at the first subscription concert given by the Beethoven Trio: "Nur wer die Sehnsucht kennt," Tschaiakowsky; "Im wunderschönen Monat Mai," Schumann; "Lenz," Hildach; "The Danza," Chadwick, and two songs by Eleanor Everest Freer—"She Is Not Fair to Outward View," "I Have Done, Put By the Lute."

A program of Russian compositions has been arranged by Mrs. Theodore Worcester, pianist, for a series of recitals. Interesting descriptive program notes, explaining the character of each composition, are found in the attractive booklet-program to be used for the series of recitals. Her selections will be:

Variations on a Theme by Glinka.....Liadow
L'Alouette.....Glinka-Balakirew
Consolation, op. 36.....Arensky
Logaedes, op. 28.....Arensky
Troika, in E major.....Tschaiakowsky
Nocturne, in C sharp minor.....Tschaiakowsky
Valse-Scherzo, op. 7.....Tschaiakowsky
Polonaise, from Eugen Onegin, arranged for Piano by Liszt,
Tschaiakowsky
Orientale, op. 15, No. 2.....Stcherbatcheff
Etude, La Nuit.....Glazounow
Valse de Concert, op. 47, arranged for Piano by Blumenfeld,
Glazounow

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Unqualified Praise for George Hamlin.

The recent concerts of the Mendelssohn Choir, both in Toronto and in New York, at which George Hamlin was the tenor soloist, won unqualified praise for the singing of that superb artist. A few excerpts are appended:

Mr. Hamlin sang the solo part with beautiful art. He has not lately been heard much in New York, although he has grown and ripened greatly in his singing. There was fervor, breadth and most finished vocal style in it last evening, wherein the matters of phrasing and diction were of the utmost purity.—New York Times.

The soloist was George Hamlin, who sang better than he ever sang here before.—New York Sun.

George Hamlin, the tenor, acquitted himself with great credit.—New York World.

George Hamlin, the tenor, sang with great taste the solos in the "Thirteenth Psalm," and was heard to advantage also in the symphony.—New York Herald.

* * * In the Liszt number in which George Hamlin sang the solo part inspiringly. * * *—New York Press.

The important tenor part in the Liszt psalm was excellently sung by George Hamlin.—New York Evening Post.

The center number was Liszt's setting of "Psalm XIII." Upon the tenor, George Hamlin, fell the bulk of this great task. The solo role depicts the psalmist at the head of his host urging the Deity with solemn and insistent plaint. A thorough understanding of the

part is necessary to meet the exhaustive demand of the recitative. Mr. Hamlin was emotionally as well as vocally, effective, displaying a comprehensive grasp of the anxiety, the complaint, the entreaty, the hope and the confidence that swayed the Psalmist.—Toronto Evening Telegram.

Liszt's "Thirteenth Psalm" is by no means brief, and the tenor is put to an exacting test of his powers of endurance in expression. Mr. Hamlin interpreted his music with fervid feeling and with sustained beauty of voice.—Toronto Globe.

George Hamlin sang the very lengthy tenor solo, exacting in its demands—a sustained, passionate appeal requiring from the singer exceeding fervor and a dramatic concept. It was a splendid effort of Mr. Hamlin's and he crowned his careful vocalism with considerable nobility of feeling.—Toronto News.

Francis Rogers Warmly Received in Boston.

Francis Rogers continues to be warmly received wherever he is heard. The following comments on the baritone's recent appearance will serve to suggest the singer's popularity:

Mr. Rogers continues his ripening progress. There is increasing elasticity, roundness and vibrancy in his tones. He makes them more responsive to the contour and the contents of his music. He designs a song now as a musical and emotional whole. He keeps his characteristic sincerity, and he has learned a new discrimination.—Boston Transcript.

Mr. Rogers has improved much both in the art of singing and in the art of interpretation. His songs were for the most part inherently interesting. It was a pleasure to hear the pathetic and dramatic air from "Dido and Aeneas," and also the air from d'Urfey's comedy, the songs sung originally by Will Mountford, the clear counter tenor with a "melodious warbling throat," who was murdered by Mohun and Captain Hill for the sake of Mrs. Bracegirdle's languishing eyes. Then there was the charming canon of Haydn, dedicated to Lady Bertie. The superb ballad of Loewe, "Sir Olaf," was called by Spontini, whose cheeks were covered with tears when he first heard it, whose great tragedy, and Wagner, though less effusive, classed it with the most important works in musical literature. Exquisite in its delicate coloring and subdued pathos is the song by Brogi and Bungert's "Sandtrager" is effective in a grim way.—Philip Hale, in Boston Herald.

Monday, March 4, Mr. Rogers will be assisted by Bruno Huhn at a concert, to take place at Sherry's, New York.

Narrow Escape for William C. Carl.

William C. Carl, while en route for an organ concert, narrowly escaped serious injury on Tuesday of last week. Mr. Carl boarded the Black Diamond Express, of the Lehigh Valley Railroad, to fill an engagement at Allentown, Pa., and when approaching Easton, Pa., one of the cars jumped the track, throwing the parlor car, in which Mr. Carl was sitting, completely off the rails to the edge of the seventy-five foot embankment of the Delaware River, and but for an iron girder the car would have gone down into the water. Mr. Carl was thrown from his seat, and sustained an injury of the left knee and bruises on the right arm. His many friends are glad to know that he will soon recover from the accident, and are congratulating him on his safety, from what might have been instant death had the train slipped down the embankment.

Gabrilowitsch Triumphs.

Boston, February 15, 1907.

(By Telegraph to THE MUSICAL COURIER.)

Gabrilowitsch gave a profound, wonderfully beautiful and glorious performance of the Brahms concerto here today with the Boston Symphony Orchestra. Stirred the audience vastly. Details by letter. H.

New Plays by the Academy of Dramatic Art.

Tomorrow afternoon a new three act comedy will be given by the American Academy of Dramatic Arts for the first time in this country, entitled "Blind Man's Buff," by M. Isay, in which the central characters are Louis XVI and Marie Antoinette.

Two new one act plays will also be produced—"Nell," by Frederick C. Patterson, and "The Decree Nisi," by Joshua Bates. The performance will take place in the Criterion Theater.

Katharine Goodson's Success.

Boston, February 16, 1907.

(By Telegraph to THE MUSICAL COURIER.)

Katharine Goodson had an overwhelming success with the Pittsburg Orchestra, Emil Paur conducting, at Northampton, Mass., last night. Five recalls and imperative encore. H.

Singer to Become a Bride.

Mr. and Mrs. C. F. Orthen, of Jersey City, have announced the engagement of their daughter, Maria Orthen, the singer, to William S. Neffgen, of Ober Wessel-on-the-Rhine, Germany. Miss Orthen is in Dresden studying opera repertory.

Geraldine Farrar has signed a contract to sing in Paris, after which she will return to Berlin to fulfil her engagements there.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, February 13, 1907.

The Philharmonic Club and Symphony Orchestra, under the direction of Emil Oberhoffer, gave a particularly fine presentation of Elgar's "Dream of Gerontius" in the Auditorium, Friday evening, to a "capacity house." The work was given last season, and from its repetition, with more time and careful rehearsal, much was expected. All expectations were fully realized, the intricate choruses being given with good attack and intonation, also with an attention to details of expression of which the chorus and its director have great reason to feel proud. The orchestra played con amore, the organ was judiciously handled to increase the churchly effect and add to the climaxes, and the whole performance had a smoothness and precision rarely attained in the production of so difficult a work.

Ellison van Hoose, Janet Spencer, and Alfred Wiley, a local basso, were the soloists. The two visitors are identified with the work throughout the country, and it is sufficient to say that each was in good voice and more than fulfilled expectations. Mr. Wiley declaimed the part of the Priest sonorously and dramatically, easily holding his own with the others.

Preceding the work the orchestra played Abert's arrangement of the Bach prelude, choral and fugue admirably, the brasses being particularly effective and satisfactory in the chorals. Miss Spencer sang, delightfully, Elgar's "In Haven" and "Where Corals Lie."

The Sunday popular concert was given to a crowded house, as usual. The program included Mendelssohn's "Priest's March," from "Athalie," "Der Freischütz" overture, the Bach-Gounod "Ave Maria," the familiar, but always popular Boccherini "Minuet," for strings; the Vorspiel to "Lohengrin," and Tschaiakowsky's "1812" overture. All were excellently played and enthusiastically received. The soloist was Herman Emil Zoch, a leading local pianist, who appeared in Beethoven's E flat concerto. Although lacking in the breadth and brilliancy of interpretation Mr. Zoch's performance was technically faultless, conservatively artistic and extremely satisfactory. He was enthusiastically encored.

The success of the Sunday popular concerts has been such that the management announce weekly appearances, commencing next Sunday. The fortnightly concerts were undertaken with some doubt as to the success of such frequency, but the result has surpassed the most sanguine expectations, hundreds having been turned away the past few weeks, and there is no doubt that the Auditorium will be filled weekly hereafter.

Sigrid Westerlind, the Finnish prima donna, who has recently located here, gave a recital Tuesday evening in the Portland Avenue Church of Christ. "Elsa's Dream," and a dozen or more songs in German, Finnish and English, with several piano selections, by Mrs. J. F. Dahl, formed the program. Miss Westerlind is an artist in interpretation, her long intercourse with great singers abroad enabling her to sing with the confidence and authority such associations afford. One feels that her lieder singing is according to the best traditions.

Fraülein Huettig, pianist, and Georgia Cope, contralto, recent additions to the faculty of the Northwestern Conservatory, gave a recital in the Unitarian Church, Tuesday evening, before a crowded and enthusiastic audience. The program included the Chopin sonata, op. 58, a ballade by Freilitz, and the "Faust" waltz, which Fraülein Huettig played brilliantly, with excellent technic and artistic effect. Miss Cope sang the aria from "Nadeschda," and song groups by Amy Woodford-Finden, Chadwick, Caracciolo and others, with varied expression and beautiful tone coloring.

Students of the Johnson School of Music gave an interesting recital Wednesday evening in the school auditorium. A feature of the evening was the excellent rendition of Mozart's D major concerto, by Lona Eaton, with Miss Olsen, her teacher, at the second piano.

Jessie L. Gaynor, the composer, gave an interesting lecture-recital at the First Baptist Church Friday evening, under the auspices of the Ladies' Thursday Musicales and the Teachers' Club. The program included eight songs by Reinecke, Taubert, Schumann, Neidlinger and others, with a dozen of her own. Her remarks were pointed and interesting, and the recital was a delightful one in every respect.

The advance sale of seats for the Savage Opera Company in "Madam Butterfly" is the largest of the tour, not excepting Chicago. The house was sold for the opening night before noon of the day the sale opened. M.

Richard Heuberger's opera, "Barfussle," appeared as a novelty at the Stuttgart Theater.



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GABRILOWITSCH AND THE PITTSBURG ORCHESTRA IN BROOKLYN.

BROOKLYN, N. Y., February 16, 1907.

All the joyous anticipations of the visit of Gabrilowitsch and the Pittsburgh Orchestra to Brooklyn, Thursday evening, were realized. The concert took place at the Baptist Temple, and was, as previously announced, given under the auspices of the Brooklyn Institute of Arts and Sciences. Emil Paur, the conductor of the orchestra, has many friends and admirers in Brooklyn, and some of these were present to extend a welcome to the former conductor of the Boston Symphony. Gabrilowitsch, who now looks like a philosopher, wise beyond his years, received an ovation after his performance of the Liszt concerto in E flat major. Comparisons are unnecessary, but if any are to be made this extremely gifted young Russian would have to be placed well up at the front. Those who fancy that this concerto of Liszt contains only fireworks, discovered that it was filled with poetic ideas under the magic fingers of the pianist of the evening. Throughout, Gabrilowitsch played with limpid purity of tone, and the brilliant passages awakened something higher than mere wonder at the skill of the interpreter. Nothing was done merely for display. The presentation was one notable for deep thought as well as emotional intensity. Encores are never in order at a symphony concert, but the audience insisted. It recalled the artist five times, and then he added a Chopin nocturne.

The orchestral numbers included the Tchaikowsky symphony, in F minor (No. 4), the Rameau "Gavotte"; "Spanish Rhapsody," by Chabrier, and Liszt's symphonic poem, "Les Preludes." If the members of the institute had been invited to vote on the compositions they preferred to hear at this concert, it is doubtful if a more delightful list would have been chosen. Mr. Paur conducted with his usual musicianship. After the two concerts in Manhattan, by the orchestra, on Tuesday and Wednesday evenings, it seems unnecessary to say more about the playing of the orchestra from the Smoky City. Such visits always add to the musical advantage of a community, and, therefore, it is hoped that the Pittsburghers will come again. A. M. Wright, general manager of the Mason & Hamlin Company, and Louis Whiting Gay, manager of Convention Hall, Buffalo, and especially interested in the visit of the orchestra to Brooklyn, were in the audience.

Friday evening, February 22 (Washington's Birthday), is the night of the Boston symphony concert, at the Baptist Temple, with the fascinating Carl Muck, as conductor, and the magnetic Olga Samaroff, as soloist. The program follows:

Overture to Opera, The Betrothed of the Tsar.... Rimsky-Korsakoff
Concerto, for Piano, No. 1, in B flat minor, op. 23.... Tchaikowsky
Harold in Italy, Symphony in four movements with Viola
Solo, op. 16..... Berlioz
Viola Solo by E. Ferir.

Brooklyn musicians and music lovers will have an opportunity to hear another greatly gifted pianist, on the night of Thursday, February 28, when Katharine Goodson will assist the Kneisels, at the last chamber music concert of the season, at Association Hall. Miss Goodson is an English woman. She made a phenomenal success at her recent appearances in Boston and other New England towns.

Damon Lyon, the baritone and actor, late of Richard Mansfield's company, gave a recital at St. Paul's Parish House, Tuesday evening, February 12 (Lincoln's Birthday). Mr. Hassell was assisted by Irwin Eveleth Hassell, pianist; Madame Loraine, soprano; Lucille Lennon, reader; Master Horace Alfred Ruwe, of St. Thomas' Church choir, Manhattan, vocalist, and Evie Lee, vocalist. Mr. Lyon sang some popular songs and the program closed with readings from "Peer Gynt." Mr. Hassell played numbers by Liszt and Leschetizky, and assisted at the piano in the readings of Ibsen's drama. Mr. Lyon has received a letter from Charles T. Catlin, president of the New York Chapter of the Actors' Church Alliance, in which Mr. Catlin highly recommends Mr. Lyon's talents, and especially his reading of "Peer Gynt" at the Hotel Astor on January 17, assisted at the piano by Mr. Hassell.

Edith Milligan, Leopold Wolfsohn's pupil, played before a large audience at Memorial Hall, Friday evening, February 15. This talented young pianist showed by her performance of numbers by Bach, Scarlatti, Schumann, Chopin, Leschetizky, MacDowell and Paganini-Liszt that she has made remarkable progress. Her numbers included such difficult works as the prelude and fugue for organ in G minor, by Bach, arranged for piano by Szanto; the sextet from "Lucia," for left hand alone, by Leschetizky; the Chopin scherzo in B flat minor, and a "Campanella" by Paganini, arranged for the piano by Liszt.

Becker Lecture-Musicales.

Seven of Gustav L. Becker's piano pupils presented an excellent program at his home, 1 West 10th street, last Saturday afternoon, before an audience of pupils and

friends that attend these interesting lecture-musicales. On this occasion Mr. Becker was the lecturer, presenting each number with introductory remarks that brought out its meaning and characteristics more clearly. At each musicale this year some one pupil seems to have made an especial success; this time it was Sadie Sewell, of Port Richmond, S. I., whose playing of two Kirchner preludes and Raff's "Spanish Rhapsody" proved the feature of the afternoon. Gertrude M. Smith, of Montclair, N. J., gave a poetic presentation of smaller compositions by Bach and Mendelssohn, Margaret Watson played two Liszt "Consolations" and Malvina Herr, Anna Bose and Elsa Stannert played numbers by Tchaikowsky, Scharwenka, MacDowell and Chopin. The assisting artist, Lotta Davidson, violinist, played two groups of compositions, of which the most appreciated were the Bach "Air on the G String" and a setting for violin of Molloy's song, "The Kerfy Dance." At the conclusion of the program Mr. and Mrs. Becker were assisted in receiving by Edna Wilkinson.

G. Magnus Schutz Wins More Admirers.

G. Magnus Schutz, the bass-baritone, won many new admirers at concerts in New Jersey towns, given by the Russian Symphony Society. The following excerpts from papers in Newark and Hackensack show that Mr. Schutz was particularly well received:

Mr. Schutz very favorably impressed his hearers by the intelligence he disclosed as an interpreter of song, in spirited execution and just phrasing, and in the generally artful character of his work. In MacDowell's "Fra Nightingale," and in the same composer's "A Maid Sings Light," given as an encore, he delighted the more dis-



G. MAGNUS SCHUTZ.

criminating by showing a sensitiveness to the sentimental and musical setting and an artistry in the blending of both that resulted in a very charming proclamation of the poetry and the melody.—Newark Evening News.

The soloist of the evening, G. Magnus Schutz, basso baritone, won for himself a place second to none among the many good soloists heard at these concerts. His voice is a peculiarly rich and sweet one, of great range, and his singing of both the German and English songs was most artistic. After the exquisite rendering of the MacDowell group, in response to enthusiastic recalls, he gave "The Freebooter's Song," by Wallace, showing to advantage the powerful quality of his lower tones in direct contrast to the beautiful pianissimo achieved in the "Fra Nightingale."—Hackensack Evening Record.

Mary Hissem de Moss Charms Springfield.

Mary Hissem de Moss, soprano, has been securing fresh laurels in the East. This charming artist, who is under the direction of Loudon Charlton, has a voice of exceptional beauty. Among recent notices are the following:

Mary Hissem de Moss, a very attractive woman, has a beautiful soprano voice, very clear in tone and finely modulated. She sang the "Heimliche Anforderung" of Richard Strauss splendidly and with much expression. Of the other vocal numbers, perhaps the next in favor was "The Cross," by Harriet Ware, although as an encore she gave a familiar lullaby, which showed to good advantage the remarkably sweet tones of the voice so well under control—no seldom has the pleasure of hearing so perfectly controlled a voice as that of Mrs. de Moss.—Springfield Homestead.

Mary Hissem de Moss, who has for a number of years held a conspicuous place among American concert sopranos, had been heard before in this city but once, in an oratorio performance at the spring festival when her clear, pure singing was justly admired. The chance to hear her in a song program was welcome, and she gave some very fine things.—Springfield Republican.

Mary Hissem de Moss sang beautifully, brilliantly and delightfully, as usual. She has a naturally gracious manner, and is one of the few singers whom it is a delight to watch as well as to hear. Her clear, flexible voice has been heard in this city before in musical festivals, and her solos last evening were warmly applauded.—Springfield Union.

The South Enthusiastic Over Kelley Cole.

Kelley Cole has aroused the greatest enthusiasm by singing in the South, both in recital and as a member of the Cycle Quartet, with which he is now on tour. Some of his recent notices follow:

The only fault with his work last night was that his part of the program might have consisted of a greater number of selections. He is such a delightful singer that it is difficult for one to be satisfied with so few songs as were allotted to him on the program. His efforts were not only a personal triumph, but a strong advertisement for the Music Festival, as he is one of the stars to be heard in the second concert of the big event.—Louisville Herald.

The most striking thing about his singing is the mentality that pervades and elevates it. He cuts no vocal capers, but uses his beautiful voice as a skillful workman uses a rare tool—with a loving care and grace, born of perfect command. It seemed impossible for him to sing anything more delightfully than the tender old Italian love song, with which his program opened, until he sang the second number, "Waldesgesprach," and then it seemed that he could not improve upon the dramatic force and fervor of this weird poem so strikingly embodied. And so on throughout the evening.—Louisville Journal.

Kelley Cole, the well known tenor, was the soloist, and his singing aroused the warmest enthusiasm, uniting, as he did, fine vocal treatment with excellent dramatic expression, and with such an ease as relieved it of apparent effort.—Louisville Times.

His voice is a manly one, yet of sweet, lyrical quality, and his handling of it shows the deft and finished artist of the school of David Bispham. In truth, he sang one of that artist's favorites, "The Pretty, Pretty Creature," in a manner so deft and humorous as to provoke comparisons. In a similar vein was the old English song, "Come, Oh Come, My Heart's Delight," which was admirably sung. His fine gifts as an oratorio singer were demonstrated in "The Sorrows of Death," from Mendelssohn's "Hymn of Praise." His management of the voice in this extremely difficult number was as notable as the fine dignity of his declamation.—Mail and Express, Toronto, Canada.

Macmillen Wins More Favor in New York.

The following brief excerpts from the New York papers will show the continued success of Francis Macmillen, violinist, who made his third Metropolitan appearance February 9, at Mendelssohn Hall:

Roundness of tone and earnest, artistic striving were the qualities that marked Macmillen's playing.—New York World.

His playing of the Bach concerto in E major, and an audante and rondo by Mozart was admirable, and the demand for encores was large.—Evening World.

Macmillen is an artist of marked ability and has an enviable future before him. His audience applauded warmly, sincerely and frequently.—New York Telegram.

To all his numbers he brought intelligence and feeling.—New York Tribune.

Progress at the Master School of Vocal Music.

The Master School of Vocal Music, at 108 Montague Street, Brooklyn, will give a concert on the evening of March 4, at Historical Hall, corner of Pierrepont and Clinton streets, Brooklyn. The program will be presented by advanced students. It may surprise the directors of other schools to hear that no more pupils can be accepted at this school this season, for the reason that the roll is filled. Applications are received for next season, when the force of instructors must be increased. All the assistant vocal teachers at this institution are in complete harmony with Mme. Jaeger, the directress. The Master School of Vocal Music accepts only young men and women who have a good general education, because the aim is to develop thoroughly educated teachers in case the voices are not good enough to shine in the lyric world. Besides the instruction in singing the students are compelled to study modern languages, musical history, fencing and sight reading.

Alexander Glazounow will in a few weeks celebrate his twenty-fifth anniversary as a composer.



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CONCERNING VOCAL METHODS.

(Fifth Paper.)

The more intelligent class of singers who possess a keen sense of musical perception are always seeking to obtain ideas through which they may improve their methods of tone production.

Having reached a period in the history of vocal music where material means seem to furnish nothing beyond that which has already been shown, we are now beginning to look for something higher and better suited to our needs, something which will enable us to accomplish results heretofore unattainable: The rapid advancement along all intellectual lines and various educational pursuits, the ever increasing restlessness and general dissatisfaction with present environments, the earnest longing for more desirable conditions, all point to the time when mankind will advance to a higher or more spiritual plane of existence, and there is no reason why further development in the art of singing will not keep pace with other scientific achievements. Heretofore our progress has been in a great measure retarded through men's enslavement to tradition, but of late we are beginning to do a little thinking for ourselves, and it now happens that nothing short of actual scientific demonstration will satisfy our demands; many vocal theories, systems and so called methods which had from time to time come into notice and which were accepted without scarcely a dissenting voice, are now found to be impracticable and unsuited to the demands of the higher thought. Many books have been published and many essays written, in nearly all of which the authors have treated the subject of voice building and singing from a purely material or physiological basis, and in which may be found numerous dissertations upon the functional duties of all muscles brought into use while vocalizing, together with details of instruction regarding the control of position and action of tongue, uvula, larynx, diaphragm, etc., with illustrated diagrams of the vocal organs, the false vocal bands, the true vocal bands, the arytenoid and thyroid cartilages, rings of the trachea, the male larynx, the female larynx, etc., all of which can be found in "Gray's Anatomy" and other medical works, a thorough knowledge of which being, as every one knows, indispensable to the student of materia medica. In so far, however, as the vocal student is concerned there can be no practical benefit derived from these anatomical investigations, and only to those who in some way have the idea that there is intelligence in matter do these things appear to be scientific aids in voice production; in short, a study of the construction of the vocal organs, while being essential for the throat specialist is about as much assistance in learning to sing as a knowledge of the anatomy of the feet would be in walking or dancing.

"Stop looking at your feet," said the dancing master. "The rhythmic motion is not in your feet; it's in your mind." And my advice to all singers would be: Stop thinking about those muscles which act automatically and turn your attention to a careful training of the ear and the acquirement of a more perfect technic. Experience and observation have shown us that the singer whose thought is, to any great extent, centered upon the action of his diaphragm and other respiratory muscles will have more or less difficulty in controlling the column of air while singing. The same is true of the student who is trying to place his tones somewhere; he is never quite sure of getting it in exactly the right spot. The tongue is always a source of trouble to the singer who is trying to keep it down; and so it is

with all involuntary muscular action; but if we have the right thought, right action will follow and we need not worry about the tongue or any other organs which assist in singing. It is always a hopeful sign when prominent teachers begin to break away from traditional nonsense, and it's a source of gratification to quote from an English journal the following: "William H. Cummings, principal of the London Guild Hall School of Music, in a recent lecture classed the use of the laryngoscope as an aid to teaching singing among the grievous errors to be avoided; that it was an invaluable surgical accessory there could be no doubt, but as an aid to singing it was a ghastly failure."

Imagine a violinist studying the anatomy of the arm, wrist and fingers in order to facilitate the acquirement of his technical skill, or the acrobat attending a course of lectures in the dissecting room of a medical college for the purpose of learning how to control the action of his arms and limbs while practicing his remarkable feats, or the wind instrument player taking a course of breathing lessons to assist him in sustaining his musical phrases.

Another mistaken idea can be found in the essays and writings of various authors, when it is asserted that the varieties in quality and character of voice among singers is due to the texture or fiber of the vocal bands, and the size and shape of the resonance and oral cavities. A little careful investigation along this line will soon convince us that the evidence gathered from these material observations is positively unreliable, since it is a well known fact that two singers having throats and vocal organs identical in construction, but whose temperaments or mentalities are widely different, will produce tones which bear no resemblance either in quality or intensity. It is also known that some of the most perfectly constructed vocal organs and resonance cavities are often found in people who do not sing at all, and who have apparently no really musical quality, either in the speaking or singing voice. These facts, then, should be considered as conclusive evidence that the ability to sing is dependent upon mental rather than upon physical conditions. A knowledge of this psychological principle in singing enables us to demand what we want in proportion to the growth of our understanding, for we know that the supply is inexhaustible and we begin to realize that our possibilities are unlimited.

S. C. BENNETT.

Cleveland Adds \$1,000 to the MacDowell Fund.

As the results of three morning musicales given in Cleveland, Ohio, under the auspices of the Fortnightly Club, of that city, the sum of \$1,000 will be forwarded to the MacDowell Fund. The musicales took place Friday, January 25, and February 1 and 8. The first program was given by the Philharmonic String Quartet and Marinum Salomons, pianist. Caroline Harter Williams, violinist; Grace Probert, soprano, and Mrs. Benjamin P. Bourland, pianist, united in the second program, which included MacDowell's "Etude de Concert" and eight of the composer's songs. The participants at the third musicale were: Mrs. Seabury Ford, soprano; Mrs. F. A. Seiberlin, contralto; Harry P. Cole, tenor; Felix Hughes, baritone, and Mrs. Hughes, pianist. The third program also contained MacDowell numbers. The program for the first musicale, included the Schumann quintet, and works by Chopin, Moszkowski, Beethoven, Gabriel Marie and Sarasate.

RECORD OF THE PAST

WEEK IN NEW YORK.

Wednesday evening, February 13, concert by the Pittsburgh Orchestra and the Mendelssohn Choir, of Toronto; conductors, Emil Paur and A. S. Vogt; Mr. Paur piano soloist, Carnegie Hall.

Wednesday evening, February 13, "Les Huguenots," Manhattan Opera House.

Wednesday evening, February 13, "La Traviata," Metropolitan Opera House.

Thursday afternoon, February 14, Moritz Schwarz organ recital, Trinity Church.

Thursday afternoon, February 14, Symphony concert, devoted to old music, Mendelssohn Hall.

Thursday evening, February 14, concert by the Banks Glee Club, Carnegie Hall.

Thursday evening, February 14, concert by the Rubinstein Club, Waldorf-Astoria.

Thursday evening, February 14, special performance of "Rigoletto," Manhattan Opera House.

Thursday evening, February 14, concert by the Pittsburgh Orchestra, Emil Paur conductor, Ossip Gabrilowitsch soloist, Baptist Temple, Brooklyn.

Friday afternoon, February 15, piano recital by Gertrude Peppercorn, Mendelssohn Hall.

Friday evening, February 15, "Aida," Manhattan Opera House.

Friday evening, February 15, "Tristan and Isolde," Metropolitan Opera House.

Friday evening, February 15, piano recital by Edith Milligan, Memorial Hall.

Saturday afternoon, February 16, "Lucia," Manhattan Opera House.

Saturday afternoon, February 15, "Tosca," Metropolitan Opera House.

Saturday evening, February 16, "Il Trovatore" (popular prices), Manhattan Opera House.

Saturday evening, February 16, "Don Pasquale" and "Cavalleria Rusticana" (double bill), Metropolitan Opera House.

Sunday evening, February 17, operatic concert, Manhattan Opera House.

Sunday evening, February 17, operatic concert, Metropolitan Opera House.

Sunday evening, February 17, concert by the People's Choral Union, "The Creation," with Corinne Rider-Kelsey, Daniel Beddoe and Frank Croxton as soloists, The Hippodrome.

Monday afternoon, February 18, piano recital by Birdice Blye, Mendelssohn Hall.

Monday evening, February 18, "Mignon," Manhattan Opera House.

Monday evening, February 18, "L'Africaine," Metropolitan Opera House.

Tuesday evening, February 19, concert by the Adele Margulies Trio, Mendelssohn Hall.

At the latest concert of the Magdeburg City Orchestra Mahler's second symphony in C minor, in spite of careful preparation, had no better success than at the previous performance. At a concert in the City Theater the "Romantic" symphony (No. 4, E flat major), by Anton Bruckner, created considerable interest. The singer, Fräulein Valborg-Svardstrom-Werbeck, and Ferncio Busoni, the pianist, gained the laurels of the evening.

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Her tone is remarkably large and untutored in quality, and she can control it to a fine-spun delicacy. She has likewise a fine equipment of technical dexterity and brilliancy. She has unquestionably a positive musical temperament and a strong individuality.—Times.

She has a superb tone, big, sonorous, rich and wide in range.—The Sun.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Wilfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.



BOSTON.

To say that she achieved success is to put it all too mildly. Hers was a blazing triumph; a complete conquest. This girl is without question the greatest and most important new voice in piano playing that has sounded upon us for a decade at least.—Journal.

The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion.—Evening Transcript.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.—Herald.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order.—Globe.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression.—American.

COMING APPEARANCES

January 3—Boston Symphony Orchestra

January 7—Second New York Recital

January 27—New York Symphony Orchestra in a special Grieg program

January 12—Second Boston Recital

January 16—Philadelphia Recital

January 27—New York Symphony Orchestra in a special Grieg program

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PRATTLE FROM PRAGUE.

PRAGUE, February 9, 1907.

The management of the Bohemian Philharmonic concerts have shown excellent judgment in selecting their programs this season. The complete cycle of the Beethoven symphonies is being given, and every time the concert hall is packed to its utmost capacity, many being turned away. The serious lover and student of music welcomes such an opportunity to follow the development of the great classical master, from his Haydn days up to that stupendous conception, the glorious "Ninth," and it is significant for the musical culture of this city that these concerts in particular are drawing packed houses every time. Among other interesting items on the programs must be mentioned Edward MacDowell's "Second (Indian) Suite," op. 48, which met with a warm reception. The witchery of the themes and the subtle orchestral color took the hearers by storm, and a very favorable impression has been created among foreign musicians as to the individuality and promise of American music. MacDowell is ungrudgingly recognized as a composer whose fame will only increase with the lapse of time and whose niche among the masters is secured. Somewhat unconvincing were Rimsky-Korsakoff's "Spanish Caprice," op. 34, and Georg Schumann's "Variations and Double Fugue on a Lively Air," op. 30. The first named composer has certainly caught some features of rhythm and feeling typical of the Iberian Peninsula, but his use of them is inadequate and the work as a whole is lacking in power. Schumann's variations are equally inconclusive. Strictly academic in form, and that form of a Dorian simplicity, which makes the highest demands on the invention if the work is to escape the pitfall of banality, the composer has endeavored to interest by the adoption of modern harmonic and orchestral devices. The net result, however, is an incongruity of styles, for where he has deviated from the orthodox he has only achieved the grotesque, giving the impression of a stately elephant trying to gambol playfully, and not arousing more than an unsympathetic smile. Both works met with a lukewarm reception.

Ethel Smyth's new opera, "Strandrecht" ("The Wreckers") has missed fire on its production at the German Theater, which is much to be regretted, on account of the high quality of its music. However, until composers take the trouble to study the laws of dramatic technique—laws as inexorable as those of the Medes and Persians—they must not be surprised if their arduous labors of a couple of years or more are dispersed to the winds in a single night. The libretto of "Strandrecht" in its present form is absolutely "impossible," and the pity of it is that any dramatic critic could have informed the composer of the fact if she had consulted him before putting note to paper. The central idea of the story is that of a young fisherman and his sweetheart, the wife of a local preacher, endeavoring to circumvent the fisherfolk who try to wreck ships on the coast by showing false lights, but this is kept so obscure in the first act, from a mistaken idea of mystification, that the sympathies of the audience are never aroused for the pair. The second act contains a fine love scene, where they light a warning beacon on the shore, but it is spoiled by the subsequent seizure of the woman's husband, as the supposed author of the deed, which comes as a mere superfluous anti-climax. In the third act, after this and other irrelevant complications have been cleared away, the

pair are left in a sea cave to be drowned by the rising tide. The performance was excellent, and the staging, notably the effect of the rolling billows flinging their spray in at the cave mouth, a triumph of stage management. The music is largely Wagnerian in construction, and some of the melodies Weber might have written. Moreover, there is a sense of musical climax, a command of polyphony and a power of orchestral writing of the most modern school that is astonishing when one reflects that the work is the product of a woman's brain.

Bronislaw Huberman's violin recital on January 28 drew a large audience to the Rudolphinum. An ambitious program, including the Richard Strauss concerto, op. 7, the Schumann sonata, in D minor, op. 121, played in conjunction with Richard Singer, and Sarasate's "Carmen" fantasia, demonstrated the high qualities of this talented young artist, notably his astonishing spiccato, and full, emotional tone. The latter he possesses almost to a mawkish degree, and this debars him from pre-eminence in works of the severe, classical style. In his own line, however, he is unique.

The Anglo-American colony here has found a pleasant center for social and musical reunion in the hospitable house of José Andonegui and his charming wife. Señor Andonegui, who is well known in the United States as a violinist of high abilities, is studying the intricacies of the Sevcik method under the guidance of the great teacher himself, and is rapidly acquiring a reputation here for his virtuosity and artistic temperament. He appeared recently at a concert in Linz, when the critics warmly praised him for his fire and captivating style, not least exhibited in the performance of his own composition, "The Storm." Should he decide to come before the public of this city he can certainly count on adding yet another triumph to the list.

A member of the Sevcik school, who will shortly challenge criticism at one of the weekly musicales of the Anglo-American Club, is Edward J. Freund, of Chicago. This talented young artist, who stands at the threshold of a highly promising career, and whose composing abilities have been favorably noticed, has elected to make his debut with the Wieniawski polonaise, in A minor, the Bruch G minor concerto, the Saint-Saëns "Rondo Capriccioso," and the Wieniawski "Souvenir de Moscou," a selection that speaks eloquently for his progress and ambition. He has already been engaged for several concerts in Prague, including one at the German Casino, and one in the German Wintergarten Saal.

Among further announcements of forthcoming concerts I may mention that Guy G. Callow, of Detroit, a graduate pupil of Sevcik, and president of the Prague Anglo-American Club, will shortly appear in the Rudolphinum, and that Leo Wald, the Hungarian-American violinist, of Chicago, will give a concert in the Central Saal on March 2, in co-operation with the singer, Bertha Hecht. Mr. Wald, who will hereafter use his Hungarian name of Erdödy, is also well known as the composer of the opera, "Peasant's Love," besides several sonatas, songs, a Persian cycle, etc.

News reaches me from Berlin of the great success of Otto Meyer, a former pupil of Sevcik, whose public ap-

pearance there and ability as a teacher of the Sevcik method have won him a high position among the violinists of that city. The young pedagogue-soloist is at present touring in France, and already making arrangements for a second tour there later in the year.

The writer is in a position to emphatically deny the rumors constantly appearing in the foreign press as to the ensuing retirement of Professor Sevcik. The great teacher is enjoying much improved health and contemplates no such course. The stream of violin pilgrims continues unabated, and not only Sevcik himself, but also his successor at the Conservatorium, Stephan Suchy, find ample scope for their energies in dealing with the influx.

The third annual ball of the Anglo-American Club has been one of the biggest social events of the season. All the local notabilities, including Count Coudenhove, the Governor of Bohemia, and other members of the aristocracy were present, and dancing was kept up till a very late hour. Nearly all the Anglo-American music students were there, and proved as ardent votaries of Terpsichore as of the bow.

What is the most important date in the musical calendar? The "Ninth" of Beethoven. R. GATTY.

Florabel Sherwood in Demand.

Florabel Sherwood, the soprano, who has been here less than a year, is yet in such demand that a bright future seems assured. As her church claims her service mornings only, she is free Sunday evening, and in the last six months she has had very few Sunday evenings to herself. February 26, she and Leo Liebermann, the tenor, unite in a recital at Miss Ely's school, Dorothy Breed at the piano. On February 27 she sang at Elmhurst, as soloist, with the Episcopal choir (boys and men). Mendelssohn's "Forty-second Psalm" and sacred solos. A thorough musician, splendid reader, reliable singer, with experience far beyond her years, Miss Sherwood is on the high road to fine prominence. Notices relating to her singing in Bridgeport, Norwalk, and New York are:

Her exquisite grace in singing classic selections has made her an ever welcome favorite.—Bridgeport Standard.

The possessor of a glorious soprano voice, and sings with fine taste.—Bridgeport Post.

At Mendelssohn Hall Miss Sherwood scored a triumph. A charming personality, and she sings with finish and understanding.—Norwalk Sentinel.

A voice sympathetic in quality, with a purity and freshness that is delightful. Her charming personality won the audience at once.—Musical Courier.

Florabel Sherwood at once became a favorite through her fresh, clear voice, and the interpretation of the Strauss waltz was remarkably well done.—New York Tribune.

A Composer's Recital at Marion, Ind.

P. Marinus Paulsen, a composer and instructor of violin and harmony, at the Indiana College of Music, at Marion, Ind., gave a highly successful recital of his own compositions, in Marion recently. Mr. Paulsen came to Marion from Chicago. He is a pupil of Rode, Listemann, Louis Falk, Borowski and Albert Paulsen.

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Jessie Shay's Holiday Recital.

Jessie Shay, one of the most accomplished and satisfying pianists, gave a recital at Hasbrouck Hall, Jersey City Heights, on the evening of Lincoln's Birthday. Although the night was bitterly cold, there was a large and friendly audience present to hear Miss Shay. The program, one of generous length and excellent arrangement, included the Beethoven "Variations on a Russian Theme," the Bach-Tausig toccata and fugue, the Chopin fantasia (op. 49), the Gluck-Saint-Saëns "Alceste" airs, the Moszkowski etude in G flat, the Schubert "Rosamonde" impromptu, the "Lucia" sextet (arranged by Leschetizky for left hand), Raff's "Rigaudon," a barcarolle by Leonard Lieblich, "Arabesque Mignonne" by Jessie Shay, berceuse by Iljinsky, and the Schubert-Tausig "Marche Militaire."

The technical skill of the pianist and her evident understanding of the music on her list impressed her hearers, and at times aroused them to applaud enthusiastically. The "Lucia" number caused many of the musicians and students to marvel, for in playing it the pianist showed that she had

completely mastered difficulties beyond the dreams of even ambitious performers. Miss Shay added an encore after her own composition, which, by the way, pleased immensely.

Miss Shay will give a recital at Wallace Hall, Newark, on the night of February 28.

Mrs. Virgil at Arlington, N. J.

Seldom have the music loving people of Arlington, N. J., derived more pleasure from an entertainment than from the piano and song recital given by Mrs. A. M. Virgil, director of the Virgil Piano School, 19 West Sixteenth street, New York City, last Wednesday afternoon, under the auspices of the Women's Literary Club. The opening remarks made by Mrs. Virgil interested the audience at once in the program, that was to follow, and also in the performers.

Jennie Quinn, a young girl of brilliant promise, played her numbers in a highly attractive and artistic manner.

She showed remarkable understanding of the musical and dramatic contents of the composition, and played with expression and wonderful facility. She has already the technique of a great artist and bids fair to become one of the leading pianists of America. This is the goal toward which she aims. Miss Quinn displayed a velocity of 1,000 notes per minute in some of the superb technical work, which illustrated some remarks and explanations made by Mrs. Virgil.

The playing of little Lucille Olliver was at once bright and attractive, and she won the hearts of her hearers by her pleasant manner, and her evident interest and enjoyment of the pieces she was playing. The remarkable clearness, precision and strength shown by her playing was marvelous in one so young, nor did it lack in delicacy of tone.

Mrs. Virgil's concise remarks about the modern methods of piano study, showing that the art of piano playing has been reduced to such a system that results can be accomplished in one-third of the time formerly required, were heartily welcomed by the audience.

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